

**“Evolution in Designing of Uttariya in Eastern India from Mughal to
Present time”**

A Thesis Submitted in Partial Fulfillment for the Award of the

Degree of

**DOCTOR OF PHILOSOPHY
IN
Visual Arts (Textile Design)**

BY

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Declaration by the Candidate

I, **Ashis Kumar Pradhan** declare that the thesis entitled “**Evolution in Designing of Uttariya in Eastern India from Mughal to Present time**” submitted by me for the degree of **Doctor of Philosophy in Visual Arts** (Textile Design) is the record of work passed out by me under the supervision of **Dr. Subimalendu Bikas Sinha** and has not formed the basis for the award of any Degree, Diploma, Associate ship, Fellowship, Titles in this or any other University or other related Institutions of higher education.

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Certificate by the supervisor

I, **Dr. Subimalendu Bikas Sinha** certify that the thesis entitled “**Evolution in Designing of Uttariya in Eastern India from Mughal to Present time**” submitted for the Degree of **Doctor of Philosophy in Visual Arts** (Textile Design) by **Mr. Ashis Kumar Pradhan** is satisfactory and is the record of research work carried out by him under my guidance and supervision and that this work has not formed the basis for the award of any degree, diploma, associate-ship, fellowship or other titles in this University or any other University or Institution of higher learning.

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ACKNOWLEDGEMENT

I am grateful to honorable **Dr. Anil Singh**, Chancellor and respected **Dr. Virendra Kumar Sharma**, Vice-Chancellor, Bhagwant University, Ajmer, Rajasthan for giving me the opportunity to do such research work under their university.

I am also thankful to my Research Director, **Dr. Purnima Shrivastava**, of Bhagwant University, Ajmer, Rajasthan who has been so helpful to me at various fronts during my research work. I have received all official information and cooperation from the concerned department of the university and I am very much thankful to them.

I am very much grateful to my guide **DR. SUBIMALENDU BIKAS SINHA**, Emeritus Fellow, U.G.C. and Ex Principal, Indian college arts & Draftsmanship, Kolkata for his regular inspiration and support all over my research work. His supervision, his suggestions and his endless patience have been a great asset and a confidence booster for me. His confidence in me has been an enormous source of motivation for the completion of my research, in spite of all the probability, during the course of my research development. He is one of the smartest people I know. I hope that I could be as lively, enthusiastic, and energetic as his and to sometime be able to command an audience as well as he can.

I am thankful to my family and friends, especially **Mr. Tushar Sanki**, **Ms. Paramita Sanki** & **Mr. Deabashis Pradhan** they have expounded generous help and support at various fronts throughout my research work.

I am indebted to my parents **Mr. Subhas Chandra Pradhan** and **Ms. Madhurika Pradhan**

Whose blessings have encouraged me to be involved deeply within the entire research program. I extend my appreciation to my Wife **Ms. Mousumi Pradhan** whose patience, support, co-operation and motivation throughout the research Program has in fact helped me to enhance my performance in my research work.

My thanks are due to **Mr. Saponmoy Bandhyapadhya**, Weavers Service Centre, Kolkata, **Mr. Mrimoy Das**, Asst. Professor in Textile Design, Govt. College of art & Craft Kolkata, **Ms. Mina Ghosh**, Asst. Professor in History of art, Govt. College of art & Craft Kolkata. I am indebted and thankful to **Mr. Siboprasad Kar. Chowdhury**, Ex-Professor in NID, Ahmadabad & Ex-Professor, Kala Bhavan, **VISVA-BHARATI**, Santiniketan, West Bengal, India, **Mr. Joy Dutta**, Uttariya Designer, West Bengal State Khadi and a dear friend without whose undoubted belief in my caliber regarding promoting Uttariya, I would have never been able to take the set in motion.

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ABSTRACT

‘Uttariya’ is an unstitched and uncut piece of cloth used as dress material. Yet it is not uniformly similar in everywhere it is used. It differs in variety, form, appearance, utility, etc. It bears the identity of a country, region and time. So the ‘uttariya’ differentiate the various characters to us and we may easily identify the images of Pharaohs, Greek or Roman ruler, Vaishnab priest or any other character definitely. ‘Uttariya’ was made in different types and forms for the use of different person according to position, rank, purpose, time and space. Along with its purpose as dress material it bears various values. The values it may hold are the religious values, royal status, Social position, etc. Sometimes it conveys the significance of the value of spiritual detachment of devoted ‘Vaishnaba’, the devotee of Lord Krishna like ‘Chaitannya’. Sometimes it carries the sensation of physical love, romance, the tune of spring, etc. emotional values those supersede the physical importance of appearance, material, utility, form, etc. Values always set the quality and kind of everything in our life. The Image of Lord Jagannath is adorned with ‘uttariya’. When the Lord remains within the temple the ‘uttariya’ lets us see its spiritual approach which creates an imaginative unbound distance between devotee and deity. It is the temple where is no universal entry the people of all the castes, creeds and religions. There is a screening under the rule of priest community. So the universal God, Lord Jagannath with a festival occasion come down to the public path and people in general irrespective of caste, creed, religion and all the categories pull the rope of His chariot with joy and touch the Lord to have the spiritual contact easily and remove the distance with the greatest and the whole (Absolute). Because Lord Jagannath, the Absolute become one (Ecomebadwitiyam, ‘Paramatma’) with association of all the individuals (individual souls, ‘Jibatma’) present and not present there. The Godly spiritual value of ‘uttariya’ there merged with some social and cultural values. ‘Uttariya’ gains its value differently in different conditions and space-time relation. It may be explored by the extensive research and analysis by means of evidential and aesthetical evaluation. Present research work deals with such investigation of the truth and reality.

‘Uttariya’ is a piece of dress material as well as the means of aesthetic enjoyment. Its implementation, utility in different community, place and time is embossed with its different aspect of its essence regarding social customs, utilitarian

excellence, uniqueness in innovative quality, lyrical and aesthetical values. We may quench our aspiration to know all these things through inquisitive research process. It needs to explore the changing order of form and content and the significance of utility with historical evidence through space and time. Social culture is deeply related with it and both influence each other and simultaneously get modified through the path of development. 'Uttariya' is intimately related with the human faith of both pragmatic life and spiritual concept. It is related with enthusiasm, sense of beauty, and sense of good and welfare. The present research deals with these inner eloquence and related problem and prospect intensively. 'Uttariya' used in different country and civilization at home and abroad are intimately observed, analyzed in the present research work.

Any folk culture once gets its origin in perennial rural culture. After a long practice it reaches its saturation and turns to be a classical one. Ajanta murals, Kangra miniature etc. are the example of such development of classical art. Uttariya is such a reach element of culture which gets classical values. All the Indian classical dance styles are beyond imagination without 'uttariya'. 'Uttariya' is common element in every style of dance like Bharat Nattam, Odishi, Kathak, Gouriya Nritya, Manipuri Nritya, Baul Nritya, Rabindra Nritya, etc. But every style has its specific character and design. This has been discussed in this research work. As a whole there is a unity in diversity of design style and variations throughout India. Indian character of secular faith and sense of togetherness is reflected within all the design patterns. There is a circular movement, expanding circular (conch pattern) motion and the flowing movement like creepers are related with the structural essence of nature and the universe where all and everything are integrated within a common and combined wholeness. Nothing is irrelevant or unnecessary or neglected and isolated but everything is the part of the one, the Absolute. It is a highest principle of the idea of equality in India which is reflected within the sense of design and aesthetic awareness in Indian life. The key of this intimate and integrated bond in life as well as in design is the rhythmic relationship within the elements. 'Uttariya' through a long cultural heritage of India shows different aspects of this bond through its utility, form and pattern, design, colour, values and aesthetic association with life and culture.

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CHAPTER - 1

Introduction

Clothing is such an important item of our civilization that it is considered as fundamental one of our Basic Needs (Food, cloth & shelter). It is not only connected with the entity of utilitarian and purposive affair of our life but also deeply related with own taste, beautification and blissfulness. Hence different styles came to its innovation of new forms with variation. Clothing styles in innovation and production were affected in course of time due to climatic changes as well as the availability of raw materials in different regions of the world. Different types of clothing's gained ground through the evolution of various weaving techniques. The tropical regions have mostly the prevalence of unstitched garments where as at same places we do see stitched or core garments. Starting from the earliest times, the "Indus valley civilization" gives us the proof of earliest textile production in India. The tradition of those people centered on the fertility cults, worshipping the goddess of procreation, infusing inventive power in them. And this eventually affected the clothing style and its many developments. From the central of the second millennium BC, Indo-European or Aryan communities traveled into North- Western India in a series of waves resulting in a fusion of cultures. This is the very occasion when innovative dynasties were formed resulting in the flourishing of fashion style of which the "UTTARIYA" forms a major part.

"Uttariya" is a part of cloth used as costume material in ancient India to cover the upper part of the body. It is used to hang from the neck to drape over the arms, and can be used to drape the upper half of the body. It was the older version of scarf or stole. It was usually made of fine cotton, but almost never of silk. "Uttariya" was used in older times in combination with the "Antariya", an ancient version of dhoti, held with a "kayabanth" or sash. The Uttariya could also be used as a turban, by both men and women.

It is still worn, especially in South and East India, and may be worn over a shirt in contemporary times. Though the term "Uttariya" has become archaic in modern vocabulary, the use of Uttariya continues in alternative avatar called the "stole". The variety of stoles available in India in myriads of material bears testimony to the point that the old-fashioned "Uttariya" worn by the ancient ladies still continues though in a slightly varied forms.

“Uttariya” was an important piece of unstitched garment in all the different periods starting from the Vedic times. From the sculptures and other forms of art of “Maurya” period it is learnt that the “yaksha” is wearing an “antariya” with a “kayabandh” also an “Uttariya”, the heads are habitually turbaned. During the “satavahana” (South India) period and “kushan” time the “Uttariya”, “antariya” also “kayabandh” featured alongside gowns, tunics, and blouses with buttons, skirts, pajamas and quilted coats. During the “sunga” period also “Uttariya” was prevalent along with “antariya” and “kayabanth”. Stitched garments were introduced during the “gupta” dynasty. The queens of “gupta” dynasty were regularly dressed in “antariya” and “Uttariya” and sometimes tunics as well. The “Uttariya” continued to remain but it became sheerer during this age. Transparent “Uttariya” and “antariyas” were used along with stitched “petticoat” during “Medieval” and “Mughal” period. Uttariya was honored as a special item of dress materials which enhances the dignity in personality, look, grace and status. “Uttariya” was a prominent indicator of socio-economical cluster of different periods starting from the “Vedic” periods. The “Uttariya” was worn in several ways to uniform the comforts of the wearer. The “Uttariyas” of higher class women were of fine material with elaborate borders and often draped around the head as head covering. There were numerous ways by which it can be worn, simply it could be left to hang at the back or else secured to the head with a hair band. Those who were at the court, were draping it on both shoulders and one shoulder, or diagonally across the upper body and casually knotted at the waist, or it can even be worn loosely across the back and supported by the elbows or wrist. But for the lower class like laborers and craftsman, it was more a practical garment to be tied around the head as safety from sun, or tightly around the waist leaving the heads free for work, or again as a towel to mop up the face when sweating. This one uses were endless for the poor sections of the culture and for them it would be made of coarse cotton. There was also another usage of Uttariya in the spiritual rites of the Hindu tradition, on the occasion of presentation of sacrifice by a “yajamana”. It be present a kind of “Uttariya wom” over the left shoulder and under the right arm. The utility of the “Uttariya” doesn’t end with the ancient times, even now at present in numerous occasions Uttariya has gained grounds by being offered to personalities conferring honour to them . This is also a part of clothing used in many Indian dance forms.

“Uttariya” was used fashionable different styles by male also female in different periods starting from the Vedic age. During ‘Mauriya’ period the Uttariya of men were worn in several ways to suit the comfort and profession of the wearer. For example those in curl drape it on both shoulders or one shoulder and the laborer tie around head as protection from sun. The ‘uttariyas’ of upper class women were generally of thin material decorated with elaborated borders and quite often worn as a head covering. During the ‘Satavahna’ period, the Uttariya for both men and women was usually white and of cotton or silk. Men could costume it across the back and over both shoulders are merely thrown over the chest, and they seldom, were it as a chest covering. ‘Satavahna’ village women’s Uttariya was an upper cloth of printed cotton worn cross wide on the head. During the ‘kushana’ period, Uttariya, antariya and kayabandh were worn by the local people. Foreign kushana rulers also wore the tunics. During ‘Gupta’ period, although Uttariya was used by women, it became sheerer during this age. During Medieval and Mughal period, although both, male and female were using ‘Uttariya’, the female were using ‘transparent Uttariya’ on stitched ‘choli’. It seems that ‘Uttariya’ has embraced centuries of Indian tradition and culture and is still ongoing to remain as the cynosure in various traditional ceremonies and art forms.

It may undoubtedly say that ‘Uttariya’ has triumphed the recklessness of time and continues to uphold the tradition and values of the Indian philosophy to its ultimate heights. Hence in this new progressive era too we see how an ‘Uttariya’ is still a part of our modern life style and we have still hacked back to our ancient past even in this age when most of the tradition and values are somewhat fading.

The ‘Uttariya’ was used mainly from the ‘Mauryan and Sunga’ period (321-72 B.C.). The Uttariya was unstitched garment made up of cotton and very rarely silk during this period. During the ‘Satavahana’ period (200 B.C. to 250 A.D.), the length of the Uttariya increased, but the material remained the same. During ‘kushana period’, Uttariya was used, but they were design in such a way that they could ride on the horse back comfortably. The sculptures at the Gandhara School of art show us the ‘evolution of sari’ from Uttariya and were the first attempt made by people to cover their freest. It could have evolved from the pure roman dress. The costumes worn during the ‘Gupta period’ was mainly stitched. But the influence of the stitched garments was in the north only and the people of the Deccan continued to wear unstitched garments and even the

indigenous people of the Gupta period. In this period women started covering their upper half of the body by different types of 'choli'. The 'Uttariya' continued to remain but it became serene during this age. The 'uttariyas' of upper class women from 'Maurya' to 'Gupta' period were generally of thin material ornamented with elaborated borders. During the Medieval and the Mughal period the 'dancing Apsaras' seen in figurative sculptures of Khajuraho were in 'transparent Uttariya'. 'Uttariya' in Lord Buddha was unstitched saffron colour cloth on the left shoulder.

Examples of some present day Uttariya design are found in Lord Jagannath of Puri temple, Uttariyas used by the people engaged in God worship and Uttariya used in different Indian dance forms like Sattriya dance, Manipuri dance, Rabindra Nritya, Goudiya dance and some folk dances, like Sambalpuri dance and Bihu dance. In all the above examples Uttariyas are hand-woven and embroidered with figures and designs of that particular region. In the present day, professors, students and other important personalities are also felicitated with Uttariyas of local design. They are made up of either cotton or silk with embroidered designs.

With the change of time there have been numerous developments in weaving techniques and often this has served to be a boon for many fashion designs at present, who can present India who are eager to know about this great cultural heritage. Clothing has now gone places by mingling with different values. India and abroad and maybe we have lost the predominance of 'Uttariya' as an important part of draping but the essence of it still remains and hopefully the younger generations would not let it perish with the waves of change that has taken over since centuries. Uttariya being an addition to main dress added some extraordinary clarity in values, exuberance and romantic implication from ordinary use to high philosophical and spiritual summit.

Research objectives and approach

There is a proverb, 'old is gold'. Some values in our life are eternal; we cannot reject or remove them from our life. They remain inbuilt. In fact the external form is reformed in accordance with the changing time. But the values remain unchanged. 'Uttariya' is the preeminent example of such experience. 'Uttariya' is used as dress material but carries so many values and attribution of life and society in course of time. Some values are abolished, lost or out of mind but remained obscured within today's form and utility. The objective and approach of this research is to explore the use and values of 'uttariya' in the past, the relation between the past and present and also the relation between the form, design, name and use in different parts of the world in course of time. So that the present generation, while use 'uttariya' today, will be more enthusiastic to know its heritage and other ideas and values attributed with it. Their joy of wearing 'uttariya' will also be enhanced many times in association of its vast ideas and importance. So this research work will convey them the possibilities of its extended innovative values in future.

Review of work already done

Review of the work already done is the essential part of a research. It is to be acquainted with the extension of information and idea already explored and developed by the previous scholars on the particular subject. Anything about the prevailing theories, suggestion and suitable methodology there will enrich the basic conception of the research work and obviously encourage and show the direction for further enquiry on the matter to step forward.

1. “The Uttariya was worn in several ways to suit the comfort of the weather: very elegantly by those at court, who could drape it on both shoulders or one shoulder, or diagonally across the chest and casually knotted at the waist, or it could even be worn loosely across the back and supported by the elbows or wrist, or in many other ways depending on the whims of the wearer.

The uttariyas of upper-class women were generally of thin material decorated with elaborate borders and quite often worn as a head covering... Women generally covered their heads with uttariya, worn straight or crosswise, often resplendent with beautiful borders.... Skull caps were sometimes worn under or over the uttariya to keep it in place, or at times it could be decorated with a fringe or pendant.....”

..... Ancient Indian Costume, Roshen Alkazi, National Book Trust, 1982.

2. “The uttariya still remained though various tunics like Kurtas and angrakhas were added. The Persian men and women covered themselves from Head to Toe in various layers of stitched garments. It is interesting to note that in spite of such major influences, the majority of Indians continued to wear their traditional unstitched garments. A lot of fusion wear came in, like wearing kurta with Dhoti (which is considered traditional Indian wear today), kurta with various types of pyjamas.”

The Effect of British Raj on Indian Costume – Toolika Gupta 2011

3. “.....Even in modern usage there is some relic of the women’s wearing the sacred thread. Now-a-days the bride is made to wear during the marriage the sacred thread of the bridegroom. This is a rite observed by women. Women, owing to their conservative nature, always stick to things of time immemorial.

Gobhila here means that the bride should be properly dressed with the lower garment (*adhariya*) as well as (*uttariya*) and should wear a pair of new sacred threads; then the husband should lead her, hand in hand, to the marriage altar, while uttering the sacred formula. Though in the section on general rules (*Adhikara-sutras*) it has been made a general rule that the sacred thread should be always worn while sacrificing.....”

Books-Title- Encyclopaedia of Indian Women through the Ages: Ancient India

Volume 1 of, Author Simmi Jain, Publisher Gyan Publishing House, 2003 ISBN 8178351722, 9788178351728 Page no.100

4. “The dress and ornaments of the kinds and grandees are very extraordinary. Garlands and tiaras with precious stones are their head-adornments; and their bodies are adorned with rings, bracelets, and necklaces. Wealthy mercantile people have only bracelets.... ”

Books-Title- Epic India, Or, India as Described in the Mahabharata and the Ramayana –Author: Chintaman Vinayak Vaidya - Edition reprint, Publisher Asian Educational Services, 2001, ISBN 8120615646, 9788120615649, Length 516 pages

ence then and the lower garment was worn by women without any *Kaccha*. The *Kaccha* would be inconsistent with the supposition of Draupadi's lower garment being pulled away by force as it would prevent such drawing off. Nor is *Kaccha* mentioned anywhere in the Mahabharata. The modern custom is probably an adaptation of the *Kaupina* prescribed for the thread-ceremony of males. As the marriage of a woman came to be looked upon as her thread-ceremony this *Kaupina* form was prescribed for married females. It is pertinent to remark that custom allows unmarried girls to wear their lower garment without *Kaccha* or *Kaupina* even in the Deccan. It may be added that the *Uttariya* was worn by women of respectable position only. When Draupadi assumed the disguise of Sairandhri at Virata's town she appeared *ekavastra* before Sudeshna the queen of Virata.* Women in monthly course also used no *Uttariya* nor probably did women ordinarily had it on when they worked in the house. Widows again used white *Uttariya* as appears from the fact that when the widows of Dhritarashtra's family visited the old king who had retired to the forest, in company of the wives of the Pandavas, they are differentiated from the others by being described as robed in white *Uttariya*.† This by inference shows that the *Uttariya* worn by ordinary females was coloured in red or black or other variegated tints, the plain white colour being prescribed for widows

* वासश्च परिधायैके कृष्णा मुमल्लिन् महत् । विरा० । ९ । २

† शुक्लोत्तरीया नरराजपत्न्यः । आश्र । २५ । १५

5. “The dazzling cloths presented in this book are the visual record of one of the great untold stories of Asian design history: the trade in Indian textiles to Southeast and East Asia. Outstanding among them are the patterned cottons - the famous chintzes - and the tie-dyed silk patola, reserved for rulers and the nobility. John Guy examines the history of the cloth-for-spices trade, describes the techniques of textile production, and then looks in detail at the place of imported cloths in the Malay world, Indonesia, Thailand and Japan. The historical focus is on the seventeenth and eighteenth centuries, when the trade was at its peak....”

Woven cargoes: Indian textiles in the East, Author: John Guy, Publisher: New York: Thames and Hudson, 1998.

6. “After years of searching through dusty museum collections and royal stores across India, acclaimed designer Ritu Kumar has uncovered many of the last surviving examples of traditional royal clothing. Her book is a celebration of this rich legacy of textiles and craftsmanship. This in-depth study of the evolution of Indian royal costume spans the centuries from the first representations of clothing in ancient India, through the reign of the Mughal emperors and the days of the British Raj, to Indian independence and royalty in the present day. The author covers both men's and women's garments, Hindu and Muslim styles, and documents the evolution of European-Indian fashions. This sumptuous volume is illustrated with a variety of material, much of which has never been published before ranging from archive photographs, miniatures, royal portraits and cinema stills, to detailed images of garments and textiles from as far back as the seventeenth century. A separate section explains in detail the technique”

Page 16 - written the uttariya

Costumes and textiles of royal India, Title: Costumes and textiles of royal India, Author RituKumar, Editor Cathy Muscat, Edition illustrated, reprint, Publisher Antique Collectors' Club, 2006, Original from the University of California, Digitized 25 Jul 2008, Length 344 pages

7. “Kashmir is well known for its traditional shawl weaving business. Pashmina is a light weight, very warm and delicate fiber in Kashmir it is always weaved on handlooms that why the pashmina shawl is so expensive. But presently the shawl industry of Kashmir faced so many problems like fake products, decreased market, low income, and low quality, the objective of the study is to find the problems and the efforts to save the industry made by government. Kashmir shawls are known for its delicacy and warmth, these pashmina shawls are made from pashmina or cashmere fiber. Pashmina fiber is very light weight and soft that it only treated manually. In last few years it seems that many shawl industry used power looms for making pashmina **shawls**. And sold them on low price while pashmina shawl is one of the most expensive **shawls** of the world. According to that point, the lower rate traded shawl must be gives a wrong signal. Pashmina shawl business is at risk today because of sales of fake shawl in the name pashmina momentum in the market. Fake pashmina is primarily made out of Kashmir but the trade of fake pashmina increased rapidly has occurred, now Kashmiri businessman engaged in this work too. Because fake Pashmina reduce costs and has improve benefits evenat the half price of original Pashmina.”

Use Of Power Looms In Kashmir Shawl Industry , Rashmi Mishra , Department Of Textile, Banasthali University, Rajasthan, India.

8. “**Uttariya-prānta-bandhana**: (Tying turmeric pieces and betel nut on to theEnd of the upper garments of both and making a knot of their two garmentsTogether). This is still done in most North Indian marriages” page no-19

THE HINDU SACRAMENT OF MARRIAGE, By Pandit Sri Rama Ramanuja Achari ,Simha publications , srimatham.com

9. “In the future there will be an increasing need for renewable, recyclable and environmentally safety fibres, which are compatible with existing, cotton-based textile manufacturing technologies and are competitive on price and quality. In this study as a raw material the linseed fibres are used, which is almost an unexploited resource for high value end uses. This paper describes a multidisciplinary design study that consisted of three parts, a microbiological study that developed a Fusart®-method for cottonizing linseed fibres, a production model study aimed at showing how the fibres could be processed in an industrial scale, and a fibre quality evaluation study. In practise it means that lustrous and soft fibres, light coloured can be produced cost-efficiently and environmentally-consciously for textiles and potential for producing high-quality bio-based material with tailored properties.

Keywords: design research, material research, fungus, textile design”

There is still strong supposition that the textile designers task is to decorate the fabric, or in other words to wrap nicely the existing yarns to the fabric. The textiles are a combination of the complicated technological processes in making fibres for textile products. The processes effect to the material and end-use properties will be evaluated from the consumers’ point of view. In companies textile de-signer’s task is to combine the demands of the used technology and marketing sector. So, in practice the designer is a user of yarn that has been developed by fibre technologists. But after all, textiles have

to satisfy the user. The designer researcher has to have knowledge of every phase of the production chain to development novel raw materials. After all, fibres are the fundament of textiles. Somewhat tongue-in-cheek, I suggest that we call textile design research of fibres for fibralogy (lat. fibra + lo-gos). There is an analogy with the fibre art as synonym for textile art. Design research often has a very multidisciplinary nature and it is combined more or less with user studies, design-driven practices and art history. This study differs from that, because natural sci-ences and especially microbiology and agro-technology played a big role. It shows that textile design-ers can conduct multidisciplinary research even with material scientists and microbiologists, and can even take the lead in such research processes after learning some facts about science. Such cooperation gives designers new types of tools for creating innovations like the Fusart®- method developed in this study. The method is still under

development and deeper knowledge for fibre modification is needed. The result of this preliminary study of fungus *Fusarium* indicate that the Fusart®- method can up-grade the application areas of linseed fibres.

This paper was written in chronological order starting from cultivation. In fact there were many iterative circles to achieve the final product model. In this case was it very important to understand the whole production chain. Starting from the discovery of the fungus, which enabled new direction of linseed fibre applications. Literally it meant fieldwork. How does the bast fibres grow, what the quality of the material when harvested, restoring, pre-treatment, conventional manufacturing methods and machines. The fieldwork was not only perception but also participation in every phase of fibre processing. In this study many professionals from different fields were consulted: among others agrotechnician, microbiologist, plant pathologist, textile engineer and economist. One is missing: the sociologist. He had a role as a responsible professor to spar and spur the designer researcher into getting outcomes and after all as a co-writer.

Multi- and interdisciplinary nature of textile design research of linseed fibres, Tiina Härkäsalmi & Ilpo Koskinen, Aalto-University, School of Art and Design, Department of Design Hämeentie 135 C, 00560 Helsinki, Finland.

10. In the School of Art and Design, at Nottingham Trent University, a range of research methods and practices have been developed by the 2D/3D Research Group led by Dr Amanda Briggs-Goode and Dr Katherine Townsend. The group's research focus is on the potential new design relationships and strategies that can be devised by exploring 2-dimensional textile design and 3-dimensional garment shaping techniques in conjunction with new technologies and sustainable concepts. This paper documents recent a diagnostic research project undertaken by the 2D/3D Group, with specific focus on No Waste approaches.

Title - 2D/3D/2D: A Diagnostic Approach to Textile and Fashion Research Practice, Dr Katherine Townsend, Dr Amanda Briggs-Goode and Catherine Northall.

11. “After the Vritham in the olden days the groom used to have a haircut and a bath. This is in memory of those times when he used to grow hair during the time when he was a brhmachari. Slowly this custom vanished. Nowadays after the Vritham the groom wears for the first time in his life the 8 yards Dhoti called Soman in the PanchaKacham (which incidentally means big Veshti one part of which goes in between the legs) fashion. He also wears an **Uttariyam**. It is normal for him to carry a fan, an umbrella, a bamboo fan, a grantham (any book nowadays), wear new slippers and also a small bundle. He wears (collyrium) Kan Mai, garland and sees himself for the first time in the mirror after the poonal. He also wears double poonal (sacred string) indicating the fact that he is ready to become a grihastha”.

IyerMarriages (Rites and Rituals) BY P.R.Ramachander, Iyer Marriages (Rituals and Functions) Page NO -7 uttariyam.

12. “A dying art form that tells the Santhal story: ChadarBadar, an ancient form of puppetry, tells stories of the Santhal way of life, and migration Daman Murmu, one of the few surviving artists who perform ChadarBadar, an ancient form of Santhal puppetry, wants to pass on this art to as many people as he can. However, so far he has got only one student, one of his sons-in-law Tanti Soren.

Carrying a wooden box with puppets hanging in them, the artist tells different stories through movements of the puppets accompanied by songs and hand-made crude musical instruments.

“I have been performing ChadarBadar since 2002. Every morning I carry this box on my bicycle as far as I can in areas surrounding my home and tell different stories,” Mr.Murmu told The Hindu on his recent visit to Kolkata earlier this month.

A resident of Uttar Dinajpur district in north Bengal he got his first taste of ChadarBadar, as a child, from a visitor who came from Dumka in Jharkhand. He learnt more about this from his uncle with whom he stayed for a number of years in Uttar Dinajpur district.

In the next few years Mr.Murmu carved out his own wooden dolls and performed in the adjoining villages. He has been at it for over a decade now, eking out a living from the rice and other food grains which he gets from people after his performances.

Anthropologists say that ChadarBadar reflects the Santhal way of life which has an element of their culture and stories of migration.

“The stories and the songs which accompany the performance keep changing. A close analysis suggests that the stories reflect what they imbibe from societies other than their own,” KakuliChakraborty, head of office, Eastern Regional Centre of the Anthropological Survey of India (AnSI) told The Hindu.

The AnSI along with an NGO Sambhav recently felicitated Mr.Murmu at an event in the city.

Sourav Sinha, a representative of Sambhav said that ChadarBadar is a dying form of Santhal puppetry and felicitation of Mr.Murmu is an attempt to give some recognition to it.

Documentary

Meanwhile, filmmaker Palash Das has come up with a documentary on ChadarBadar titled ‘Saga of a Puppet Show.’ The documentary will be screened at AnSI in the next few weeks.

Mr. Das told The Hindu that along with different aspects of the tribal art he has highlighted the life of another artist, Sukan Mardi of Birbhum who has been practising it for the past 18 years. “ChadarBadar, besides being a tribal art form is also an important tool in the tribal community to spread social messages,” he added.

Keywords: Santhal puppetry, ancient art, ChadarBadar, tribal art forms

THE HINDU, CITIES » KOLKATA, March 20, 2015, Updated: March 20, 2015

13. “The textile motifs of the Ch'ing dynasty showed a tremendous variety of design. Especially the eighteenth and nineteenth centuries were famous for the gorgeous court robes woven for the Emperors and the highest mandarins. K'ossu technique was mainly used for the Emperor's robes which bore twelve Symbols: the sun, moon, mountain, dragon, pheasant, ritual cups, flames, grains of rice, axe, and the symbol of distinction. These symbols represented authority and power as well as the virtues of the wise emperor. Clouds mingled with dragons and the other symbols in the main part of the robe represented the sky while the waves and the mountains, which formed the lower border, symbolized the water and the earth. Later in the nineteenth century the k'ossu robes became comparatively coarse with a mixture of k'ossu, embroidery, and painting (16). The Eight Precious Things and the Attributes of the Eight Immortals, both Buddhist and Taoist symbolism, were frequently used as textile motifs during this period. The fretwork which had been popular in the M'ing continued to be used with floral motifs in various ways. Flowers and plants such as the pine, bamboo, plum, orchid, peony, chrysanthemum, and lotus were the popular motifs, as well as the dragon, fo-dog, phoenix, bat, butterfly, and crane.”

“Original textile designs based on oriental influences using weaver-controlled techniques” Kyung Hee Rhee, Iowa State University.

14. “People Living in Kashmir wear a loose and long woollen kurta called phiran with a salwar. The people of Sikkim, Arunachal Pradesh and Assam have their own unique style of traditional clothes, MekhalaChadar is worn by women in Assam on festivals and weddings. Nowadays, people wear designer clothes. Traditional dresses like lehanga blouse, ghagra-blouse, sharara-kameez, gharara-kameeze, etc., are worn by women along with traditional Indian jewellery.

The head gears or turbans (pagris) are worn by men in Gujrat, Rajasthan, Punjab and a peta is worn by people in Mysore. Gandhi cap, a white coloured cap made of khadi, was made popular by Gandhiji. It is still worn in many parts of India.

Indian clothes are popular all across the world. The Indian fashion and garment industry is very big and employs a large number of people. There are colleges which have courses in fashion designing. Indian fashion designers are famous all over the world and are taking initiatives to make Indian designs and clothing popular.”

Altogether Book 3 Semester 1 - AlkaBatra - Google Books.html, Bibliographic information-

Title:Altogether Book 3 Semester 1, Author-AlkaBatra,Publisher-Vikas Publishing House, ISBN 9325979683, 9789325979680

15. “Ajmer: The Pakistani delegation that came to attend the 804th Urs of KhwajaMoinuddinChishti on Sunday offered a 'chadar' in the dargah. The chadar with golden and silver work was the attraction for other devotees as it was brought all the way from Pakistan. The delegation offered prayers for peace and harmony between India and Pakistan after offering the chadar here.

The delegation took out a procession from the Government Central Girls' School at Naya Bazaar and reached the dargah. Throughout the way they shouted slogans 'Moiniyamoin' and 'yagaribnawaz' and offered the chadar. They were delighted to be here and showed gratitude for blessing.

The chadar from Pakistan is the main attraction of this event and even local people wait to see the artisans' work on the cloth-sheet. Devotees wait to touch and kiss the chadar which has to be offered inside the crypt. "We are delighted as such occasion will never come back in our life," said one of the devotees from Pakistan. He added that for him it is like a dream come true.

Meanwhile, heavy rush was witnessed at the dargah with hundreds of chadars offered on a single day. Groups and people from different parts of the country are pouring here to offer prayers. The main attraction is to offer prayers inside the JannatiDarwaza, which is open for the next five days. There are thousands of threads tied on the gate of the JannatiDarwaza.

Keeping the high flow of devotees in mind, security measures are raised in the dargah region as well as at the railway station and bus stand. About 1800 police personnel are deployed round the clock in the region. On Saturday evening, the state's IB department found a Pakistani devotee making a clip of the market, which was later seized by the officials.

"We have increased the vigilance of Pak members and requested them to follow norms while staying in Ajmer," said an official

Indiatimes, The Times of India|The Economic Times, The Times of India, CITY, News Home » City » Jaipur , Pak chadar attracts devotees, TNN | Apr 11, 2016.

16. “With winter on the anvil, here are a few tips to don scarves that can help you make a style statement. Place a square scarf over your neck so that both the diagonal ends fall in front and reach your stomach. Use a belt to cinch it at your waist. This look works when you are wearing a tee and jeans. For a classic look, drape a printed scarf under the lapel of a jacket or blazer. Drape your scarf loosely around your neck for a breezy feel. Add colour to a monochromatic outfit by tying a colourful scarf to your bag. Do a cowboy knot and let your scarf rest on your shoulders. Tie the waterfall drape for a boho chic look. Festive fervour: Use a khadi silk scarf to add that ethnic touch to your festive ensemble

Fusion look: Wear a traditional jamawar or pashmina scarf with your T-shirt

Makeshift dupatta: A nude-coloured stole could double up as a dupatta for a feminine chiffon blouse

Double denim: A carefree casual streetwear option is to go denim-on-denim with a stole thrown on

Styles you can try

The braided knot: Gather a long scarf width-wise and fold it in half. Drape it around your neck so that you have a loop on one side and loose ends on the other. Pull the ends through this loop. Give this loop a twist. This will lock the first end and will create a second loop. Pull the loose end through this new loop and tighten the braid. The waterfall drape: Loosely wrap your scarf twice around your neck. Take the right corner and tuck it on the left side. Now tuck the left end of the scarf underneath the left side”.

Indiatimes|The Times of India|The Economic Times, The Times of India, LIFE, News Home » Life & Style » Fashion, Quick ways to wear a scarf, Debarati S Sen | TNN | Apr 5, 2015.

Chapter - 2

I. Documentation of the evidences of 'Uttariya' and patterns of its design across the World: a universal point of view.

At different points of moment in history, costume with different cuts, silhouettes, colors and fabrics, have been developed in special parts of the World. Some costumes were integral to meet the specific needs with respect to the functional requirements of the large scale of the successive wars, which ravaged the world. It was only with time that fundamentals of one genre of fashion Permeated keen on another.

Over the course of the several thousand years of Human history, all clothing can be broadly classified into the following 5 categories:

- a) Draped Costume
- b) Slip-on Costume
- c) Closed Stitched Costume
- d) Open Stitched Costume
- e) Sheath Costume

Draped Costume: Draping is the simplest of responses to wearing clothes from the time when it has the natural flexibility of swathing in the Western peoples in an individual manner. Both in the Western and Asian Civilization, draped clothes have preceded cut and sewn garments with fittings. Draped costumes derived by the wrapping of skin or material of length around the body liked the Egyptian 'Schenti', Greek 'himation' and the Tahitian 'Pareo'.

1. **Ancient Near 'East'**: The 'Uttariya' or the upper garments of ancient Indians had strong Commonality with the dropped clothes of some ancient cultures near East. Among 3500-3000 BC, a Great evolution arises in Mesopotamia, at this moment in present Day Iraq. Some of the different cultures of the 'Sumerians', 'Babylonians' and Assyrians who inhabited Mesopotamia, also showed a strong commonality in their draped clothes, the 'Sumerians' were not using the upper garments or Uttariya.
 - (i) Sumerian Costume: The most basic for both men and women was the simankle – full length, wraparound skirt. The evidence are found in the sculpture of a priest (figure below) showing him in a long 'Kaunares'; Skirt

tied at the waist, while the excess waistband forms an animal like tail hanging loosely at the upper garments (like 'uttariya of ancient Indians) draping the upper body. [Fig 1- i. Ebikil, Superintendent of the Ishtar temple at Mari, Paris, Louvre.] [Fig 1- ii Ebikil, Superintendent of the Ishtar temple at Mari, Paris, Louvre.]

- (ii) Babylonian Costume: The earlier, thicker tufted 'kaunakes' skirt was transformed into a draped look worn by both sexes. Evidence found in literature shows that those of high rank wore elaborately draped large woven shawls edged with tassels and fringes while the lower ranks wore simple linen skirts. A typical style was that of the shawl draped under the armpits across the body with the excess fabric covering the left shoulder and the arms bare, the style almost prefigures the Greek Himation or Roman Toga Two Thousand years later. Here the upper body is covered. [Fig 2- i. Elamite woman in draped Babylonian garment secured with a pin on to the left shoulder, reminiscent of the Indian sari.]
- (iii) Assyrian Costume: The evidence from the literature shows that the 'Assyrians' wore either curved or rectangular draped shawls with the short-sleeve tunic. Another smaller rectangular shawl was worn like an apron at the back, while the semi-circular shawl was draped around the torso. The amount of fringe edging also indicated ranks. This costume also covered the upper part of the body. [Fig. 3- i. Drawing of Assyrian king wearing draped tasseled shawls over a belted tunic.]

- 2. **Egyptian Costume**: A characteristic of the Egyptian Costume was that it covered the lower body, leaving parts of the upper body bare. Evidence from the literature shows that, the basic garment for men was 'schenti' which was a single strip of linen wrapped around the hips, worn by all classes except for the fact that the Pharaoh's 'Schenti' was much finer and often pleated. Women wore the sheath like tunic called 'Kalasaires' whereas male royalty clothed around the upper body a big transparent material, knotted by the side of the waist creating highly structured folds at the hips called the 'haik'.

Religious Costume was an important part of Egyptian fashion at what time the shawl was not draped other than merely placed flat on the shoulders, it became a ritual garment which covered the arms but left the hands bare.

[Fig 4- i. seti I and the goddess hathor,painted relief 19th dynasty,paris,louvre.]

The Pharaoh wears the 'Schenti' under the draped visible cloth around the body creating sophisticated folds at the shoulders along with hips of the imperial 'haik'. The Queen wears the Kalasaires.

3. Greek Costume: Ancient Greek and Roman Costumes were draped in a traditional way.

Classical Greek clothes were based on two values:

- (i) The primary was that unisex rectangular piece of cloth was woven in varying sizes, being the basic of all draped styles, be it a tunic or a cloak.
- (ii) The second was that this cloth was always draped around the body according to positive norms except not cut or created. There were vast Possibilities of drapes that could arise out of this rectangular cloth. The proof are seen in the architectures draping as observed at different temples.

Greek dress for man: The basic dress was the 'Chilton', a rectangular sheaf of cloth usually made from wool. It formed a tunic fastened on the shoulder leaving the right arm free or on both shoulders with one or two belts at the waist. When the belt was left out, the same tunic served as a night garment. When lengthened, it becomes a ceremonial or festive costume. It could too be draped roughly the body like the Indian Shawl. Another male garment was the enveloping Cloak Called 'Himation' made of a single large (6'x9') Piece of cloth, swathed around the body without fixed fastenings. This cloth was versatile in its draped style as:

- It could be worn singly, baring the right arm, shoulder and upper chest.
- It could also wrap the wearer up to the chin covering the arms and head.
- It could be used as blanket at night.

These draping style showed a strong Commonality with the Indian 'Uttariya'.

Greek Costume for women: All Greek woman wore the 'Peoples' which was essentially a rectangular shawl with a fibula, brooch or attractive pin on the shoulder & was usually open on one side and not belted at the waist. They also wore the 'Closed People' by seaming of the two free edges of the fabric together. These evidence have been collected from museums.

[Fig 5. i. Statue of Demosthenes in draped Himation, Copenhagen, Ny Carlsberg Glyptothek (Museum photo)]

[Fig 5- ii. Statue of dancing girl in Doric Peplos, Naples, Museo Nazionale.]

- 4. Roman Costume:** The Roman Costume was more class-based. The Civilian costume were of two categories :- i) those which were slipped over the head, ii) Those which were wound around the body. The wrapped garments was a Roman Cloak called 'toga', which also served as a blanket at night. The Elite indicated social status through various interesting ways of slanting or crossed hangings to which bands of particular colours were added for distinction.

Woman wore tunic with the draped 'Palla', which was equivalent to the male 'toga'. It was a large square piece of rectangular cloth folded lengthwise and held on each shoulder with the fibula. It could partly cover the head and partly mask the face.

Both the 'toga' and the 'palla' were the 'predecessors' of Indian 'uttariya'/ saree', and these evidences have been found in roman literature.

[Fig 6- i. Roman men wore draped Toga with the band along the edge of the fabric.]

[Fig 6-ii Women wore the draped Palla.]

5. South-Asian Countries: South Asia comprises India, Bangladesh, Nepal, Pakistan, Sri-Lanka and Bhutan. Draped and wrapped clothes are the most common form of fashion for both men and women in south Asia. The wrapping techniques, worn with a choli (blouse) is the most typical form of South Asian woman's dress. An analogous wrapped garment, for the lower torso and legs, the 'dhoti', is widely worn by men. In some areas, both sexes wore 'sarong' or 'lungi', a wrapped skirt. However, the 'uttariya' or upper garment was thrown loosely on by men, whose utility and design, varied according to the profession. The uttariya was usually made of cotton. In north India and Pakistan, the women used to wear 'uttariya' in the form of 'dupatta' which is a head covering and can envelop the body. This was used along with the tunic or 'Kameez' together with 'Salwar' or loose pantaloons.

Early sculptures of 'Sri-Lanka' show evidences of close lineages with Indian tradition and the figures are seen wearing draped, flowing garments. The Sri-Lanka Population includes two major elements, the 'Sinhalese' and the 'Tamils' who are the migrants of southeastern Indian. The two communities have distinctive clothing tradition. The

Sinhalese women wear 'sarong' a stitched blouse and a 'Ramiz'. The Tamil woman wear the Saris, while the men wear the 'Veshti'.

Earlier references to clothing in ancient text indicated that the various peoples of 'Nepal' had diverse clothing tradition from ancient times and that some of those tradition persist to the present day. The earliest 'Evidence' to Nepalese textiles is in Kautilya's 'Arthashastra' (250 B.C.). It submit to black blankets stitched equally from eight pieces. These continue to be used as a body-wear by the people. Historic dress style can be studied from sculptures, murals and book illustrations. The 'uttariya' (Indian Style) was used in the form of thick shawls.

The royal Kingdom of Bhutan Include mixed inhabitants of Tibetan and Nepalese cultures. Traditional dress is mandatory in Bhutan. Community with Indian 'Uttariya', the ceremonial Scarves are work by men along with Tibetan Style tunics 'gho', with a belf. A should shawl 'rachu' (commonality with Indian 'Uttariya') is worn by women while entering to the DZond or in the presence of royalty, along with their wraparound dress 'Kuru' with a sash.

In Bangladesh the women's wear cotton saris at home, the typical Bangla style of 'fold upon fold'. Hindu women use the extended end of the sari as a variety of veil by draping it over there head. The Hindu men wear a 'dhoti', a vest and a shoulder cloth (equivalent to Indian 'Uttariya'). The Younger generation has taken to wearing the salwar, kameez and 'dupatta' (equivalent to 'Uttariya').

In majority of south Asian countries, Myanmar and African Countries, the 'uttariya' is sometimes used as a 'turban' i.e. head-gear for the peasants and labour class of people to protect themselves from the scorching heat. South Asia has the distinctive characteristic that women here have maintained their traditional way of dressing, yet the special styles of wearing the sari in different religions dictated by the geo-climatic conditions and local culture is now disappearing and saree thrown across the left shoulder is now dominating. Pakistan guards its separate identity and there, women wear the Salwar kameez and 'Dupatta', which has spread to Bangladesh and northern India. Women's magazine and Bollywood films have made the women forced to innovate in enriching this particular costume.

II. Evidence of 'Uttariya' and its designing pattern in all over India:

During the early Twenty century, British had colonized a most important part of the Indian sub-continent, uniting it to outline "India". India was a cultural mix up of a variety of princely states that existed. Each of them had its own caste, culture, religion and way of dressing, which was actually more local and suitable to the climate and civilization then existing. Chronologically speaking the time period in Indian History can be broadly classify like:

1. Indus valley culture 2600-1800 BCE.
2. Vedic and post Vedic period 1700-600 BCE.
3. Maurya and Sunga Period 320 BCE – 100 BCE
4. Kushan kings in northern part & Satvahanas in the southern part of India. 1st century AD
5. Gupta period in the north and Cholas, Chalukyas and Pandyas in South. 4th to 8th century CE. Golden Period of Indian History.
6. Mohhamad Bin Gasim, the first Arab General to conquer North East part of Indian sub-Continent, the first Islamic ruler. 8th century CE.
7. Mughal rule firmly established, but they could not conquer Marathas, Rajput and Ahem Republic. 16th century AD
8. Different European state – Portuguese, British, Spanish, French, Dutch and Danish people entered the country as traders/missionaries – 16th, 17th centuries.
9. Trade relation strengthened between East Indian Company and various Indian states.
10. Due to anarchy, the British, take control of the situation, Indian economy fails and British Raj established – 19th century AD.

Studies show that people of Indus valley civilization wore draped garments. The 'evidence' bust of Priest – King of Indus valley civilization.

[Fig .7. Excavated bust of priest king Indus valley civilization.]

The first written evidence that we have regarding customers is from the post-vedic period. This can be found in the 'Vedas', which are ancient Hindu scriptures. Here again

we come across draped garments. The costume history any have found that, the three draped garments. Common to both the sexes were – the 'Antariya' (the lower garment) and 'Kayabandh' (which was like a belt to keep 'Antariya' in Place). A though we don't have pictorial evidence of the same, but there is enough written evidence.

The 'Uttariya' and 'Antariya' could be draped in a variety of way. The fabric used were mainly cotton and 'silk' 'wool' was also apply but it was careful impure. Cotton cloth could be very fine or common, depending on the status of the wearer. For various centuries the 'antariya' and 'Uttariya' continued to be worn, with little changes in style.

Coming to the 'Mauryan' time we see the continuation of the 'Uttariya' & 'antariya', along with various headgears. Since Chandragupta wedded a Greek Princess from the Greek Macedonian Court, we observe some influence of Greek costume, but majorly the traditional costume continued to be work. We also see major influence of Buddhism and Jainism around this time period and the costumes of religious people in Indian Continued to centre on these basic rectangular pieces of fabric. This drawing has been made since sculpted figures of the 'Mauryan time, (Roshan Alkazz)

[Fig -8, the Maurya Sunga Period 371 BC to 72 BC]

It shows the traditional 'Antariya' and uttariya along through fancy headdress quality of that era. Men and women dressed similar, with small Variations.

In the first century AD, 'Kenosha the famous Kushan king turn into the ruler of the northern part of the country. His headless statue revealed in Bactria near Afghanistan shows him dressed in trousers & boots, tunic overcoat. Since he belonged to a warring tribe, he also introduced protective covering or Mors and tunics for defense force, along with the already existing indigenous garments and thus brought, the 'introduction' of fusion garments. But the general public still preferred the fabric directly from the loom without cutting & stitching, as it suited the climatic needs of the people. Owing to climatic condition, people took frequent bath in summer, rectangular pieces of cotton fabric were easy to maintain, breathable, comfortable and in by all means multipurpose. Although beautiful silk fabrics were made, they were not for day after day use of the common man.

Through the 'Gupta period' that followed which is identified as the 'Golden Age of Indian History', we observe that these flat pieces of textiles were gracefully worked

upon, they become richer, we also see coming in of stitched garments like the 'choli' (garments for women to be worn on upper torso) and 'Ghagra' (Which is like skirt), but we do see the 'Uttariya' and antariya still being used by majority of people.

[Fig -9, Gupta Period 4th to 8th Century AD]

With the establishment of Mughal rule, a unify of Persian and ancient Indian artistic sensibilities can be seen in art, architecture and clothing alike, with the Persian influence, the majority of stitched garments entered India, the 'antariya' was replaced by the 'pyjamas', which were of various types for men and woman, ranging from very loose to very tight. The 'Uttariya' still remained though, different tunics like 'Kurtas' and 'anrakhas' got added. A lot of fusion wears like 'Kurta' with 'Dhoti' and 'Kurta' with 'Pyjamas'.

The Maratha and the 'Rajput' men took to wearing the costume influenced highly by the Mughal rulers. Although the women continued to wear their traditional Gharana – Choli, antarya-uttariya blend – the saree, by the Islamic Influence, they started covering their faces with 'Veils'.

When the Europeans Came to India about the sixteenth century in investigate of spices and textiles, they seemed to be little overdressed for the Indian climate, initially they were treated as foreigners friends & as business partners in the new world economy. The Indians would buy an item or two from them, but never through of dressing up in layers of clothing. But once the British ongoing ruling, all changed, a latest culture emerged and so did a new cultural identity. After the British Raj, the Indians were looked down upon as populace, who didn't know how to dress, as a result, the Indians started looking down upon themselves, they attention that their civilization and customers reflected illiteracy. So they refused to wear their native clothes. The Younger generation of India changed its dressing habits in order to ape the mightier West. So according to the latest role models in the society, the men wanted to live bold, smart, confident and strong as the English men in their western garments and women wanted to be demure, fair, dainty, beautiful dressed up in flowing fabric. Thus the way we Indians dress today is largely a reflection of British 'Raj'. This is clearly reflected in 'Indian cinema', which has been very helpful in laying upon us a vast 'Pictorial evidence' in terms of costumes. The 'Hindu women' (especially from Bengal and south India under the influence of western culture), took to wearing jackets or blouse, even jumpers,

along with petticoats under the saree. Thus the Indian Elite adopted the western made of dress, the middle class blended it with their own.

Use and design of 'Uttariya' in different Indian States:

In North India men and women wear a tunic called a 'Kameez', together with 'Salwar'. In addition to these, the women wear a veil, 'dupatta' which can cover and envelop the body. Thus the 'Uttariya' of ancient origin is used as 'Dupatta'. In Greater Punjab (extending into both India and Pakistan), Sindh, people wear a longer fashion of tunic, called a 'Kurta', as well as 'Salwar' along with 'dupatta'.

The men and women of 'Kashmir' wear a lengthy, loose tunic, 'Pheran' with a salwar or a Pajama, the Kashmir tunic is quite distinct from the 'Kameez'. The women's tunic has embroidery at the neck and is worn with a headscarf. Here the ancient 'Uttariya' is used as a headscarf to cover the head.

In 'Ladakh', the small Himalayan territory, the men wear a long, wooden coat with side fastening, with a short and a sash. Everyone wears a tall hat which is richly embroidered for a special occasion. Women wear a long velvet costume, with a sheepskin 'lokp' suspended from the shoulders at the back, which is replaced by a brocade or richly embroidered version for festive occasion. Women also wear an elaborate head clothing, 'Perak' covered with large pieces of turquoise. Here the use of ancient 'Uttariya' is not seen.

In northwestern India, The women of Gujrat and Rajasthan wear a wrapped skirt. 'jimmi', or a wide split 'Gharana' with a fitting backless blouse and a veil or long dupatta. Menswear consists of a pleated blouse, tight pajama, a large 'shawl' around their waist, and a turban. Thus the use of ancient 'uttariya', is used here either as a 'dupatta' or a 'shawl'. In the town areas of Gujrat, men dress in a dhoti with a shirt, while women wear a fourteen and a half foot sari with a cross border decorated in the front.

In central India & the Western coastal region, Hindu and tribal men and women wear unstitched garments. Tribal women wear short saris, while urban and more affluent women wear longer ones. Women in south India (including Karnataka and Tamil Nadu) wear the Sari in variety of styles.

Women in Kerala, in south western India, wear 'Sarongs' as an alternative of saris, while men dress in a white double large 'sarong' with an upper body cloth along with a

short. Muslim men and women throughout India wear stitched wear. The common dress for men is a Kurta (long tunic) and pajama. The affluent wear an embroidered coat 'angarakha' and an embroidered cap. For official occasions they wear a fitting long coat, 'Sherwani' and tight Pajama, a fitted shirt often with a jacket, and an embroidered veil. For outdoors many women wear the burqa. Thus the use of ancient 'Uttariya' is not found in central, Coastal Western India and South India, the use of Uttariya not found, particularly by women.

III. Evidence of 'Uttariya' and its designing pattern especially from Eastern Indian region (mainly)

Indians have mainly worn clothing made up of locally grown 'cotton'. India was the single of the first places where cotton was cultivated and used even as early as 2500 BC during the 'Harappan Era'. Eastern India, being the hotter region, people are comfortable with cotton clothes. During ancient periods also the three piece garment – 'Antariya', Uttariya' and 'kayabandh' worn by the people of eastern India were also made of cotton. This evidence has been found in the rock cut's sculptures and the 'cave painting' and human art forms found in temples & monuments. These scriptures show the figures of human beings wearing the clothes which can be wrapped around the body.

- 1) **Odisha:** Odisha is an Eastern Indian state of India, by the beautiful Bay of Bengal. It is bordered by West Bengal. This Indian state has a unique culture and people of Odisha are very religious. This reflects in their costume as excellent. It has an ancient development and popular for Classical dance 'Odissi' and folk dance 'Sambalpuri'.

The traditional dress in Odisha is Dhoti, Kurta with a 'Chadar' or 'Gamcha' (equivalent the ancient 'Uttariya') on shoulder, for gents and sarees for ladies. Rural people widely use these dressers. However Styles of dress have changed outstandingly both in urban and rural areas. Trousers & shirts among men and Salwar, Kameez, Dupatta ('Uttariya' of ancient India) among young women have become the common mode of clothing, both in urban and rural areas. Though the people and the state are gradually getting urbanized, still the ancient costumes have been kept alive in the major portion of the state is largely in its rural form.

The people of Odisha are known for their rich cultural heritage and have an amalgamation of the Jagannath cult, the Vaishnava cult, Buddhism and Shaivism cult.

Orissa saris have close society with 'Lord Jagannath', the presiding god of the Jagannath Temple in Puri, Orissa. Saris have extensive usage of black, white, red and yellow which are colours found on the Jagannath idol. The motifs found in these saris (or 'Uttariya' given for 'Samman' to reputed personalities) such a lotus, conch, wheel etc. share a close similarity with the idol of Jagannath, whose saree and Uttariya also have same design. The 'Uttariya' are sometimes made of tassar silk with paintings showing regional Culture. The sambalpuri and cuttacki 'Uttariya' of Odisha are famous across the country and the motifs printed on them by the tie and dye method also make for unique aesthetic expression of Odisha's craftpersons. Now the Vegetates dyes being replaced by chemical dyes. The 'Uttariyas' and Sarees are marked by the intricate embroidery works in the border and pallu.

[Fig: 10- i.Jagannath in Puri Temple.]

[Fig: 10, ii. Traditional sari dress of Odessa]

[Fig: 11, i. Traditional costume of Odisha]

[Fig: 11, ii. Design of "Uttariya in Odessa"]

Odisha Arts: renowned for its wonderful Arts, crafts, Architecture, Sculpture, Dance, Drama and Music has jealously preserved its rich culture traditional even under the adverse economic conditions of the people. Though the western Culture has influenced a lot in Odisha that can be seen in the clothing of youngsters, the traditional outfits. Still love in the heart of native residents. They ensure that at most in their festivals, they were the culture outfits.

2. West Bengal: The Costume of west Bengal depicts the richness in tradition and culture of the region and its people. While Dhoti and Panjabi forms the traditional men's wear, sarees, are decorated by women. The style and designs of costumes are personification of the brilliant craftsmanship of West Bengal weavers. The state has an exquisite tradition for weaving which has national as well as international appeal. Now a days most of the young people wear garments and professionals, particularly in urban areas, adorn western outfits like shirt, trouser, jeans, T-Shirt, tops, Shirts etc. but during the festive period and other ceremonies, almost all the people tend to wear traditional costumes of West Bengal.

Costume for men: 'Dhoti', 'Punjabi' and chadar or 'uttariya', from the traditional dress for all Bengali men. Previously Dhotis were common only in white. However presently, colored Dhotis are also in vogue. Dhoti and panjabi are made up cotton or silk. The chadar or 'Uttariya' is also made of silk or cotton. The 'Uttariya' are famous for the delicate and fine threadwork known as 'Kantha'. The 'Kantha' embroidery is a supreme work of art and requires utmost concentration and meticulous.

Costume for women: The graceful icon of exchange that symbols the quintessential Bengali women is saree, which they prefer to drape in typical Bengali Lashari accessorized suitably with a blouse and Petticoat saree may be of cotton or silk which have been named chiefly after their weaving techniques. The traditional Weavers or tantis of West Bengal are reputed global because of the quality of fabric spun and their elaborate threadwork.

The Salwar-Kameez-Dupatta is now a days in the same way popular among the Bengali women as the saree salwars are loosely fitted trousers work with a kameez or long tunic and a dupatta. The Salwar, Kameez-dupatta are also available in local handloom and embroidered work of 'Kantha'. During wedding ceremonies however, the Bengali women usually resort to the traditional Banarasi sarees in shades of red coupled with a global veil to cover the heads.

With a passage of time, a shift towards Western trends has been noticed, yet such cross-cultural influence have by no means, demeaned the value of traditional costumes of west Bengal.

'Uttariya', a part of the traditional men's costume is also used as a compulsory accessory during pujas and for felicitation of popular Personalities and students these may be of cotton or silk embroidery work. 'Uttariya' is also used on shoulder, by the 'Rabindra Nritya' artistes,

[Fig: 12, i. Traditional costume of Bengal.]

[Fig: 12, ii. Design of “Kantha” stitch saris.]

[Fig: 13, i. ‘Sam man’ to NID Students.]

[Fig: 13, ii Design of Uttariya.]

3) Bihar: Bihar is a beautiful land in India where people give more value to their tradition and culture. The place is known for hand woven textiles in costume designing. Though most of the population of the state still remain in rural areas, the costumes worn by them are still traditional. The Clothes of people of different regions are bit divergent. The senior male citizens of Bihar, irrespective of them being Hindu or Muslim, favour tradition, when it came to costumes. If a Hindu elderly Person prefers 'Dhoti' (an Indian loin Cloth), a Muslim person capacity dress himself in Lungi (a type of petticoat for men) or Pyjama (loose trousers). As an upper garments men usually wear 'Kurta' closed, normally cotton, Indian T-Shirt), and Shirt.

In Mithila, a unique part of men's dress is the 'Paag', which is a turban, whose colors symbolizes, the status of men in Bihar Society.

Men's be dressed in Bihar: However the men resort to beautiful apparels for ceremonies, festivals and social gathering. Kurtas, Churidar, Pyjamas and Sherwani are the ideal Costume, chosen for such special occasions where accurate attitude owes a lot, to an impressive dressing style. 'Uttariya' is used as a decorative accessory on the shoulder with these attractive apparels. These 'Uttariyas' are made up of silk or linen materials with local embroideries woven on it.

Woman's wear in Bihar: The Costume of women folk of Bihar is chosen carefully keeping in tune with the traditions. The women wear sarees in 'seedha anchal' style. 'Tussar silk' sarees in 'seedha anchal' style. 'Tussar silk' sarees still remain at the forefront of the exclusive and individualistic Bihari dressing style 'Uttariya' is sometimes used along with 'saree' in Bhojpuri style among the upper class women. The 'Uttariyas' are made of silk with a border of intricate embroidery or patch work.

The effects of western culture have also affected the lives of the people of Bihar as western shirts and trousers are becoming popular, among men and 'Salwar – Kameez – Dupatta' for women in urban area.

Thus the use of 'Uttariya' in Bihar although has become scanty, but still in used as a decorative accessory with garments worn by both men and women sometimes.

[Fig: 14, i Traditional costume of Bihar (Jat Jatin Dance)]

[Fig: 14, ii Traditional Tussar Silk Saree]

[Fig: 14, iii. Evidences of uses of 'Uttariya' by Lord Buddha"]

[Fig: 14, iv. Design of uttariya (Madhubani Bihar)]

4) Assam: Costume of Assam consists of the 'Muga' or the golden silk fibre which has a huge demand in the global market. When an Assamese lady wraps herself in the extremely attractive 'Mekhela Chadar' of Golden 'Muga' Variety then it is hard to pass by without casting a momentary look. Besides the 'Muga' Variety, there is the 'Fri' and the 'Paat' that is being used mostly in the production of clothes in Assam. The previous is used to make winter garments especially shawls called Eri 'Chadar' and the latter is used for making of 'Mekhela Chadar'. The 'Muga' is the most important and the most pestered will silk all over India and is the major cause behind the beauty and elegance of Assam silk sarees. The delicate designs, finely woven, on the saris provide to patterns in nature for example, the flora and the fauna.

Embroideries also incorporated, acquainted and culture-related things, such as architectures and stone sculptures on the Madan Kamadeva Temple in Assam.

From History it has been found that the colorful and traditional clothing of Assamese men traces its origin and emergence way back to the Mughal time. During the early 1600s, when royal kings patronized the traditional attire of men to enhance the traditions of Assam, especially during their cultural festival of 'Rongali' Bihu. But during the 16th century the period and during the 15th century also witnessed some of the finest clothing that was manufactured out of 'Atase' fiber which was commonly known as 'daluka' cotton and silk were widely used in those eras.

Traditional Costume for men: The Assamese men also tie a 'Gamcha' headgear around their head and at times also tie around their waist during their celebratory occasions. It is embedded through traditional designs which depict religious morals and sentiments, along with the representation of sculpture, architecture, art and literature. The 'Dhoti', which may be of different colour is wrapped around the waist is soft in texture and convenient to wear. The 'eri-chadder' ('Uttariya' of ancient India) is generally hung approximately the neck with its ends hanging free on the front of the body.

Traditional dress for woman: Assamese women dress in a special three piece saree known as 'Mekhla chadhor' or a shawl like attire which is wrapper approximately there waist known as puan. One half of the Mekhla is worn as the skirt or petticoat or Lungi,

while the other half, 'Chadder' is akin to the saree's anchal used as the upper garments the skirt added to the Chaddar, blouses are worn, below Chaddar, to Complete the dress.

Thus the 'eri-chaddar' of men's Costume and the 'Chaddar', the upper garments of women's garments have close resemblance with the ancient 'Uttariya' or upper garments. In Assam, 'Uttariya', is also still in use to 'Samman' to important. Personalities work like the 'eri-chaddar'.

Now a day, western dresses have flooded the little minds and hearts of Assam, Which are fashion an impact on the traditional dress as well. The silky essence of this complete traditional wear has travelled places and has uplifted its essence with more variation in colors, textures and value.

[Fig: 15- i, Assam, bihu]

[Fig: 15- ii, Assam, Assam men]

[Fig: 15, iii. Traditional dress (Assam)]

[Fig: 15, iv. Traditional Costume of Men]

[Fig: 15, v. Traditional Costume of Female (Assam)]

[Fig: 15, vi. Design of Uttariya (Assam)]

5) Other North-Eastern States: Other than Assam, the other North-Eastern states are Arunachal Pradesh, Meghalaya, Manipur, Mizoram, Nagaland and Tripura. Along with the scenic beauty of north Eastern Indian, the vibrant and bright traditional clothing of the community of North East India, in information gives an identity to the Asian fashion Worldwide.

Arunachal Pradesh: The traditional women costume of Arunachal Pradesh have vibrant colours and myriads patterns that instantly give a feel of their tribal wear jacket worn above a sleeveless chemise which is tied to their waist with a lengthy and narrow strip of fabric in a rounded style.

[Fig: 16, i, Traditional dress of Arunachal Pradesh]

Manipur: The easy to wear traditional costume of Manipur, Consists of a shawl famous as 'Innaphi', a wraparound Cloth 'Phanek' and a stiff skirt type fashion called 'Sarong'. The Phanek is generally worn with a blouse and an upper fabric which is effort like a mini saree.

[Fig: 17. Traditional dress of Manipur]

Meghalaya: Meghalaya is the home to the three famous mount tribes of India – 'Khasi', 'Jaintias' and 'Garos'. The traditional Costume of 'Garos women' Consists of Jainsen, which is an unstitched item of clothing woven from mulberry silk and wrapped around the body. The splendid 'Endi silk shawls' are one of the short cloth which is draped around there waists which is called the 'Eking'. A Garo women also wears blouse and an unstitched 'Lungi' like fabric which is called 'Dakmanda'. It is fastened approximately the waist. It has a six to ten inch broad border decorated with attractive motifs or floral partners. Almost similar clothes are work by the 'Khasi' & 'Jaintias' women. [Fig: 18. Traditional khasi Dresses of Meghalaya]

Mizoram: The most favorite and common traditional dress of mizo women is the 'Puan' which is very similar to 'Chudidhar Kurta' with is very three pieces – a legging, a top clothing and a head cloth which resembles 'dupattas' on the occasions of weddings and additional festivals, the Mizo women wear 'Puanchei' which has two parts – a starting long skirt type fashion and a shirt or top that is worn above it. They are traditional brilliant in colors with checkered patterns.

[Fig: 19, i. Traditional dress Of Mizoram (“Puanchei”)]

[Fig, 19, ii. Traditional dress Of Mizoram]

Nagaland: The traditional shawls are the mainly prominent as well as fashionable traditional garments of Nagaland. The women of 'Aos' clan wear a skirt one and a district metre long. Around 2/3 of the skirt length is draped around the waist and the other edge is used for Securing the dress. The women of 'Angami clan casually wear a petticoat called 'neikhro', a sleeveless top call 'Vatchi' and a white skirt called 'pfemhou'.

[Fig: 20, i Traditional dress Of Nagaland]

[Fig.20.ii.Uttariya, Nagaland]

Tripura: The women of Tripura, more particularly, of the Khaklo tribe wear 'Rinai', which is a very long and broad part of cloth draped around the waist & which reaches the knees. A moderately Short cloth called 'Risa' is for upper body which Contains attractive embroidery. More recently the young Tripura women like to wear blouses in place of Risa, but on the time of weddings, it is mandatory for them to dress in Risa.

[Fig: 21, i. the-hornbill-festival-at-kisama]

[Fig: 21, ii. festival-at-Nagaland]

It has been, found that, the ancient 'Uttariya' here has been, used in the form of 'Chaddar' or 'Shawl' having the local embroidery designs woven on it.

[Fig: 22. Tripuri couple in traditional dress]

Chapter – 3

I. Evolution of idea of Uttariya since Indus Valley Civilization till Mughal Period

Indus Valley Civilization: This was the first nation in India and it occurred simultaneously with the Egyptian and the Sumerian civilization. This occurred around 4000 year from now in the city of Harappa and Mohenjo-Daro.

The 'silhouette' worn by men and by women in those days was unstitched and mostly similar for both men and women. Men and women wore Colorful robes. They adorned themselves with jewelry. Nothing more is documented about the people in those days.

[Fig, 23 – Vedic and Later Vedic Age, Founders or creators of the Vedic culture.]

1. Vedic Period: In Vedic age men and women's clothing seemed to be similar. They tied a clothing around their waist, which resembles to the present day 'dhoti' and similarly wrap a piece of cloth on the upper part of the body. Many people left the upper part of the body bare. They didn't cover it with anything. The fabric which was mainly used in those days was cotton, loin cloth and they also covered themselves with animal skin.

From the middle of the second millennium BC, Indo-European or Aryan tribes migrated into the North-Western India in a series of waves, resulting in a fusion of culture. This is the very juncture when new dynasties were fashioned resulting in the flourishing of clothing style of which the 'Uttariya' forms the major part.

The post Vedic texts give us a somewhat clear views about the techniques of clothing and its development though there is no visual indication of the Vedic times. With the end of the Vedic period with the establishment of the Maurya empire there was also a bloom in the trade and commerce of the country.

2. Maurya and Sunga Period: A lot about the clothing of this period is learnt by the sculptures and other forms of art prevalent in the period. Dominated by the

representation of nature and fertility, the 'Yaksha' (Figure is shown wearing an 'antariya', with a 'Kayabandha' and 'Uttariya' while the heads are habitually turbaned.

The dress on this period began to be divided into three parts: 'Antariya' 'Uttariya' and 'Kayabandha'. These three terms were widely being used. The 'Antariya' is the lower piece of garment, an unstitched piece of cloth which was made up of white cotton or linen. 'Kayabandh' was a sash which was placed to keep the Antariya in place. In modern terminology we call it a belt. The 'Uttariya' draped the top half of the body, usually made up of cotton or very rarely silk and was worn in many different ways. It was wrapped around either both the shoulders or only on one shoulder and tied at the waist with a knot. The Peasant tied the 'Uttariya' around there head so that it does not interfere with the work they do.

Thus 'Uttariya', 'Antariya' and the 'Kayabandh', the three piece of unstitched garments that came from the vedic times continued also in the Maurya and Sunga period. Since Chandra gupta married a Greek Princess from the Greek Macedonian court, we observe some influence of Greek Costume, but majorly the traditional costumes continued to be work. We also see major influence of Buddhism and Jainism around this time period and the Customers of religious people in India Continued to Centre around these basic rectangular Piece of fabric. The following sketch has been made froes sculpted figures of the Maurya period (Roshan Alkazi).

[Fig, 24, Donor Figure (Bharut)]

The figure shows the traditional Antariya & Uttariya along with fancy headdress Characteristic of that era. Men and women dressed alike, with minor Variations.

3) Kushana Period: In the first century AD, 'Kanishka' the famous Kushan King became the ruler of the northern division of the country. His headless figure discovered in Bactria near Afghanistan shows him dressed in trousers, boots, tunics and overcoat. Since he belonged to warring tribe, he also introduced chain-mail armors and tunics for soldiers. These were added to the already indigenous garments that existed ('Uttariya', 'Antariya' and 'Kayabandh'), and thus brought about the preface of fusion garments. In spite of the stitched garments, the universal public still preferred the fabric straight

beginning the loom without cutting and stitching as it suited the climatic needs of the people. Owing to climatic condition people took frequent bath in summer, thus the three rectangular piece of cotton fabric were easy to breathable, maintain, comfortable and in all ways multipurpose. Though beautiful silk fabrics were made, they were not for everyday use of the common man.

[Fig.25, Kushan type of customer (male & female)]

4) Satavahanas period in south:

After the Mauryan empire the next great empire which we had been, the "Satavahanas" (in south), which ran for a period of 460 years. The people of the Deccan were a hybrid race they were basically Dravidians and their costumes were indigenous and also were inspired by the foreign influence. The garments that were inspired by the foreign influence was 'Kancuka', this was a mid-thigh length tunic with short or long sleeves with an opening at the front or on the left side of the garment. The neck shape would differ. Thus the concept of stitched garment came in to India along with the foreign invaders. Along with the 'Kancuka', 'Kayabandh' was tied at the waist and with the foreign influence the women started wearing short 'Antariya' and long 'Uttariya' which covered their back. The indigenous people continued, to wear 'Uttariya' 'Antariya' and 'Kayabandh'.

[Fig, 26.i, Map, SATAVAHANA.]

[Fig, 26.ii, SATAVAHANA (Andhra) Period (200 BC-AD 250)]

5) Gupta Period in the North: Uttariya texts all period in brief. The Gupta Empire was founded in northern Indian at the beginning of the 4th century AD after a long period of chaos which ensued when the Kushan Empire ended in the middle of the third century. It is only with the foundation of Gupta Empire, that there was once again unity and peace over almost the total of North India. The Gupta Empire lasted for other than two centuries and was vast. It is famous as the 'Golden Age ' and the 'Classical period'.

II. In the age of the Guptas a degree of steadiness and harmony in all the arts and an efficient system of management was achieved.

In the Previous periods, evidence of dress was derived mainly from sculptures, but in this phase the 'wall painting of Ajanta' most vividly mirrors the then life and dress.

Costume for mass: The costume worn was mainly stitched. Stitched garments began to be linked with royalty and in the Gupta coins we see the kings in the Kushan dress that was a coat, trouser and boots. But the influence of stitched garments was in the north only. The people of Deccan continued to wear unstitched garments due to their climate and even the indigenous people of the Gupta period.

The brocade tunic was worn by the ministers, door-keepers and guard and a simpler version of the tunic was worn by the chamber line and with it chaddar was worn. Below the 'Kancuka', 'Antariya' was worn. Below the 'Kancuka' 'Antariya' was worn. 'Kayabandh' and 'Ushnisa' (turban) continued to be worn.

The King's costume was the majority often of striped blue closely, woven silk with a 'floating Uttariya'. Both these garments consistently had woven borders. Instead of 'Kayabandh' a simple cord or belt became more popular to secure the 'antariya'. Sometimes the 'Uttariya' itself was twisted thickly and worked aslant the waist with a large knot at the left shoulder.

Costume for women: In the case of male Costume it is easier to trace the influence, which came mainly from the invaders and traders. In female dress, however the variety is much greater and hence it is extra difficult to pin-point the exact source.

The 'Antariya' was 4-8 yards long and 18-36 inches wide and was worn in several different ways like 'Kaccha' style and 'lozenge' style. Another form of wearing the 'Antariya' was in the form of 'Indonesian Sarong' and a skirt known as 'Bhairnivasini'. Flared skirt known as 'Ghagri' was also seen, which is mostly worn by Lambadans today.

In this Period women start covering their upper half of the body this also could be because they might have seen foreigners covering their breasts and they seemed to look more attractive by covering it rather than exposing it. So they started wearing different types of 'Choli' with back open or strings attached at the back. Also with the impact of Buddhism, Jainism and Christianity, the belief with the purpose of the body was sinful and must be concealed to avoid temptation, was percolating throughout India. In

medieval Europe, around this time related changes were happening in female clothing and women began covering themselves from head to foot.

Although 'Uttariya' remained, it was very sheer and worn more as a flattering accessory, rather than as the significant article of clothing it had once been as is normally seen in Ajanta, delicately waiting behind, like the floating ribbon beautification, which was also in fashion at the Persian court at that time.

[Fig: 27, i, Male Costume Gupta Period.]

[Fig: 27, ii, Female costume Gupta Period (4th& 8th centre)]

Cholas: Chalukyas and Pandyas in the South:

Neither 'Harsha' nor the 'Guptas' had ever been able to overcome the south, where the 'Pallavas' and 'Chalukyas' took over from the 'Satavahanas'. In the Deccan it was the 'Vakatakas' & not the Guptas who ruled from the first half of the fifth century to seventh century to the seventh century, and following them the Chalukya king Pulakeshin II (AD609-642) came to power. This region and period has been included under the section of Gupta dress which had penetrated into the Deccan and most of north India.

In this age there was a marked preference for the stitched garment, as conspired to any previous age, and clearly defined fashion for north India and the Deccan began to emerge, which later crystalized into the garment preference we see in India today.

In North India where climatic conditions were more suitable there was greater emphasis on the stitched garments, but in the South (Deccan), as is apparent even today, the indigenous 'Antariya', 'Uttariya' and 'Kayabandh' held their own. The King's Uttariya was almost of the same design as of Guptas.

[Fig: 28, Gupta Empire Female Clothing, maid servant dancing girl maid servant court lady attendant.]

Thus 'Uttariya' as the draping material since the ages of Indus valley civilization evolved a lot in its design till the Gupta period (North) and the 'Chola' and Chalukya period (South). Since ages it has been connected with royal dressing as well as religious accessory in different ways. Thus in ancient ages 'Uttariya' occupied eminent position in the attires of royal households as well as the commoners. For many centuries the 'Uttariya' continued to be worn with little changes.

III. The Importance of Mughal dynasty: The Mughal

1) The beginning of Mughal dynasty in India: The Mughal kingdom in India lasted from 1526 to 1858. The Mughal dynasty was recognized by Muslim rulers who came from the present day Uzbekistan. The Mughal rule in India saw the country being united as one single unit and ruler. During the Mughal period, art and architecture flourished and many attractive monuments were constructed. The rulers were skillful warriors and admirers of art as well.

Zahiruddin Muhammad Babur creates the Mughal Empire in India after defeating Ibrahim Lodi in the Battle of Panipat in 1526. He was born on 14th February, 1483 at a town called 'Andijan' that is located in the Present day Uzbekistan. He belonged to the Mongol tribe that also embraces Tugrik and Persian.

[Fig.29, Zahiruddin Muhammad Babur]

At the age of 14, Babur ascended the throne of the middle Asian kingdom of Fergana. His Great ambition was to rule Samarkand. In 1504, he ventured into what is the current Afghanistan and conquered Kabul. In order to consolidate his rule, he invaded India five periods, crossing the river Indus every time. The fifth expedition resulted in his meet with Ibrahim in the first conflict of Panipat in April 1526. Babur's army was better equipped than Lodis, he had guns while the sultan relied on elephants. The most successful of the Babur's innovation was the introduction of gun powder, which had never been utilize previous to in the, sub-continent, this combined with Babur's newer

tactics, gave him greater advantage. Babur's strategy won the war and Ibrahim Lodi died, fighting.

Panipat was merely the beginning of the Mughal rule. Akbar laid its real foundation in 1556. But Babur's Victory at Panipat in 1526 established the Mughal Empire and ended the reign of Delhi Sultanate. Babur was a Turk with a Mongol blood in his veins. Therefore the term 'Mughal' by which he and his descendants were famous in India was really a misnomer. In Persian the word Mughal, always highly Pejorative along with the civilized inhabitants of Iran or Mawarannahar, simply means a Mongol. It is clear, however from Babur's script that he considered himself a Turk. Although Babur was descended on his mother's side from Chengiz Khan's second son, Chagatai, it is clear that this Mongol lineage meant less to him than his paternal ancestry which linked him with the great Turkish Conqueror Timur.

Babur was well organized with a keen eye for natural beauty of every kind. He was a brave man, humble and good-humored. Although Babur's life was occupied with warfare and physical exertion, he enjoyed the company of artists and writers as well. Babur himself, has serious literary Contributions to his credit. He left to his successors a legacy of artistic feeling, a passion for beautiful, artistic objects, an articulate patronage of Persian as well as other indigenous arts and crafts.

At Panipat, Babur's guns and fine skills as a commander brought him a well-deserved victory, which modified the course of Indian History. Humayun, the eldest son of Babur, was disinclined to seize Sultan Ibrahim's household and treasure at Agra while Babur himself, advanced on Delhi.

2) Spread of the Mughal Rule:

i) Nasiruddin Humayun: Babur was succeeded by his eldest son Humayun, who failed in asserting a strong monarchical power. He inherited a newly won empire with a host of troubles, the Afghan nobles, the Rajputs and worst of all, his three unfaithful brothers. Following his father's advice, Humayun treated his brothers kindly and appointed them to big positions. In return, his brothers hindered him at every step and betrayed him in his hour of need. All of them coveted the throne.

This was the curse that each successful Mughal king had to deal with. Humayun almost lost the empire, his father had fought so hard to bequeath him. Sher Shah Suri, the Afghan

general who had served in Babur, overcome Humayun in the battles of Chausa and Kanauj in 1540. From 1540 to 1555, Humayun was self-exiled in Persia. Later on with the help of king of Persia, he was finally able to re-ascend the throne at Delhi and Agra following defeating Sikandar Suri. After improving his throne, Humayun devoted himself to the affairs of the kingdom and worked towards improving the system of governance. He laid the foundation of the Mughal style of painting. Later on, through the reign of Akbar, a combination of Persian and Indian style of painting took place.

Unfortunately after wresting control of the empire, he met with a tragic accident in January, 1556 and only just managed to regain his father's territories before his demise and the accession of his 13 year old son, Akbar whose 49 year reign laid the foundation of empire and the development of new style of architecture.

[Fig: 30, i, Nasiruddin Humayun.]

(ii) Jalaluddin Muhammed Akbar

Akbar "The Great" [1542 – 1605], was one of the utmost rulers in Indian history. He was born when Humayun and his first wife, Hamida Bano, were fugitive's avoidance towards Iran. It was during these wanderings that Akbar was born in Undercoat, Sindh, on November 23, 1542. Legend has it with the intention of Humayun prophesied a bright future for his son and thus accordingly named him Akbar.

[Fig.30, ii, Jalaluddinmuhammed Akbar.]

Akbar was raised in the rugged country of Afghanistan rather than amongst the splendor of the Delhi. He spent his youth learning to hunt, run and fight and never found time to read or write. He was the only enormous Mughal ruler who was illiterate. Despite this he had a great desire for knowledge. This led him not only to maintain a general library but also to learn. Akbar had his books read out to him by his country. Therefore, even though unable to study, Akbar was as knowledgeable as the good number learned of scholars.

Akbar comes up to throne in 1556, after the demise of his father, Humayun. At that time, he was only 13 Years old and was the only Mughal king to ascend to the throne with no the customary war of succession as his brother Muhammad Hakim was too feeble to offer some resistance.

For the duration of the first five years of his rule, Akbar was assisted and advised by Bahram Khan in running the relationships of the nation, Bahram Khan was however removed & for a few years Akbar ruled below the influence of his nurse Maham Anga. After 1562, Akbar freed himself from external authority and ruled utmost.

Akbar's Reign: Due to Akbar's exceptionally clever guardian, Bahram Khan, Akbar survived his father's death at a young age to demonstrate his worth. He was the ruler who actually fortified the foundation of the Mughal Empire.

Akbar adopted a pacifying Policy towards the Rajputs, hence reducing any threat from them. He was not only a great Conqueror, but a Capable Organizer & a great administrator as fine. He set up a host of institutions that proved to be the foundation of an administrative system the operated even in British India. Akbar's rule also position out due to his liberal policies towards the non-Muslim, his religious modernization, the land income system, and his famous 'Mansabdari system' which become the basis of Mughal Military organization and public administration.

Akbar was an enormous patron of architectures, art and literature. His court was wealthy in culture as well as wealth. Many of Akbar's building's still survive, including the Red Fort at Delhi and the city of Fatehpur Sikri, near Agra, which has a 10 km lengthy wall, encircling it. Akbar also surrounded himself with scholars, writers, musicians, translators and painters. His court had the fabled Nine Gems – nine well-known Personalities from different walks of life. These included music teacher 'Tansen' and 'intelligent' Statesman 'Birbal'.

The reign of Akbar was a time of renaissance of Persian literature. The Ain-i- Akbari gives the names of 59 great Persian poets of Akbar's court- Abul Fazl's Akbarnama and Ain-i-Akbari were harmonizing works. Akbar and his successors, Jehangir and Shah Jahan greatly contributed to the improvement of Indian Music. Tansen was the most accomplished instrumentalist of the age. Ain-i- Akbari gives the names of 36 first rate musical group of Akbar's court where Hindu & Muslim style of Music mingled freely. The Mughal architectural technique began as a definite movement under his rule. His

most ambitious and wonderful architectural undertaking was the new capital city that he built on the ridge at 'Sikri' near Agra. The town was named as Fatehpur to remember Akbar's Conquest of Gujrat in 1572.

Of all the Mughals, Akbar's reign was the most peaceful and powerful- along with his military conquests, he introduced a series of reforms to consolidate his control. Akbar practiced tolerance aimed at Hindu-Muslim union through the introduction of a new religion known as 'Din-i- ilahi'. He won over the Hindus by identification them to important military and civil position, by conferring honour upon them, and by get married a Hindu Princess. He appointed nobles and mansabdars without some religious prejudice. Akbar's spiritual innovations and policies, and deviation from Islamic dogma, have been a source of debate and controversy. Akbar himself appointed central regional officers answerable to him. He was able to set up a chain of informers. Akbar also introduced a new and fairer scheme of excise based on carefully estimated tables of crop yields. Tax collectors had their own area tables and used them to work out how much grain the farmers should contribute which was then converted into cash value.

Akbar had three sons of which prince Murad and Daniyal died in their most important during their father's lifetime. However, Akbar faced troubles with prince Salim and last four years of Akbar's life were enthusiastic in crushing Salim's revolt. Akbar fell ill and expire of slow poisoning on October 27, 1605. With him, ended the most glorious period in Indian History.

(iii) Nuruddin Salim Jahangir: During his 50 years reign, Akbar accumulated much riches from the political and commercial centers in northern Indian. His instant successors Jahangir and Shah Jahan, were able to encircle themselves with splendor and opulence unequaled by any other Muslim dynasty.

[Fig.31, NuruddinSalim Jahangir.]

From the beginning, Jahangir's life was overshadowed by the success of his father Akbar. Jahangir produces up resentful of his masterful parents & bitterly jealous of his father's long established coterie of consultant who must have interfaced between father and son. Despite Jahangir's acute intelligence, he was generally indifferent to the better

interests of the empire. Moreover, he lacked any obvious inclination for conflict and was bored by the humdrum details of day-to-day administration.

Despite Jahangir's disinterest in expansion, the imperial frontiers moved forward to—Bengal, Mewar and Ahmednagar. The only major reversal to the development came in 1622, when Shah Abbas the Asfavid ruler of Iran, Captured Kandahar with impunity.

Jahangir lived under the spell of personalities that were more vibrant than his own, the most influential of these personalities was the beautiful 'Noor Jahan', whom he married in 1611. 'Noor Jahan' then became the real ruler of the empire until the death of her husband Jahangir. 'Noor Jahan' was an outstanding conversationalist, a fine judge of Persian poetry and a poet herself. She was also a patron of painting and architecture whose interest also extended to the decoration of accommodations as well as designing of ornaments, brocades rugs and costumes. The fashion in women's fashion that she adopted were still in vogue at the end of 16th century. Noor Jahan was Jahangir's preferred companion. She shared his interests in fine imaginative objects and precious stones. Noor Jahan also assisted Jahangir in the layout and design of Persian parks like the beautiful shalimar-Bagh on the Dal Lake in Kashmir.

Sir Thomas Roe, the ambassador of James I of England, was amazed at Jahangir's knowledge and discriminating taste someplace picture were concerned.

(iv) Shabuddin Muhammed Shah Jahan: Shabbudin Muhammad Shah Jahan (January 5, 1592 – January 22, 1666) was the ruler the Mughal territory in the Indian Sub-Continent from 1628 until 1658. The name Shah Jahan comes from Persian sense "King of the World". He was fifth Mughal ruler after Babur, Humayun, Akbar and Jahangir.

[Fig.32, ShabuddinMuhammed Shah Jahan.]

While young, he was a preferred of Akbar. Even while very young, he could be pointed out to be the succession to the Mughal throne after the expiry of Jahangir. He seceded to the throne upon his father's death in 1627. He is careful to be one of the greatest Mughals and his reign has been called the golden time of Mughals. Like Akbar, he was ready to expand his empire. The Chief event of his reign were the destruction of the kingdom of Ahmednagar (1636), the loss of Kandahar to the Persians (1653), and a second war against the Deccan Princes (1655).

The period of his reign was the golden time of Mughal architecture. Shah Jahan erected many splendid memorials, the most famous of which is the Taj Mahal at Agra, built as a tomb for his wife Mumtaz Mahal (birth name Arjumand Banu Begum). The Pearl Mosque at Agra and the place and great mosque at Delhi also commemorate him. The celebrated Peacock Throne, said to be worth millions of dollars by modern estimates, also dates from his reign. He was the founder of 'Shahjahanbad', now recognized as 'Old Delhi'. The important buildings of Shah Jahan were Diwan-i-Am and Diwan-i-Khas in the fort of Delhi, the Jama Masjid, the Moti Masjid and the Taj. It is pointed out that the place of Delhi is the most wonderful in the East.

In 1658 he fell ill and was confined by his son Aurangzeb in the citadel of Agra until his death in 1656.

(v) Muhammad Aurangzeb Alamgir: Aurangzeb (November 3, 1618-March 3, 1707), also identified by his chosen imperial title Alamgir I (conqueror of the universe) was the ruler of Mughal empire from 1658 until his death. He was the sixth Mughal Ruler after Babur, Humayun, Akbar, Jahangir and Shah Jahan.

[Fig.33, Muhammad Aurangzeb Alamgir.]

Aurangzeb ruled northern India for 48 years. He brought a larger area under Mughal rule than even before. He is generally regarded as the last great 'Mughal' ruler. His constant wars, however, left the empire dangerously over extended, is related from its strong Rajput allies and with a population, that (excepted for the orthodox Sunni Muslim minority) was resentful, if not outright rebellious, against his reign. His last twenty five years were spent fighting and losing territory to rival states. At his death, the Mughal Empire was shrunken, having lost most of its Northwest and being replaced by the Hindu Maratha Empire in large areas of India.

Aurangzeb is remembered for his Sunni fundamentalist interpretation of Islam. Strict adherence to Islam and sharia (Islamic Law) – As he interpreted them – were the foundation of his reign. He attempted to institute 'sharia Law' throughout the empire, abandoning the religious openness of his predecessors. Many Hindu temples were destroyed and replaced by mosques, a practice which had been largely discontinued

since Babur's time. Many non-Muslims were supposedly converted to Islam. The hated 'Jizya', a tax imposed on non-Muslims was reinstated during his rule. Muslims were made to pay both Zakah and ushr and Aurangzeb is said to have abolished nearly sixty-five types of taxes, which resulted in a yearly revenue loss of fifty million rupees from the state treasury.

Aurangzeb's successors, the 'Later Mughals' lacked his strong hand and the great fortunes amassed by his predecessors. The Marathas Continued to gain at the Mughal's expenses during the rest of the 18th century.

3) The use and design of 'Uttariya' in Mughal era

With the coming in of Islamic rule from 8th century AD, Medieval India saw a lot of change in Costume and culture. This Change can be seen in the characteristics and paintings depicting contemporary costumes. With the establishment of Mughal rule, a blend of Persian and ancient Indian artistic sensibilities can be seen art, architecture and clothing with the Persian influence, the majority of stitched garments entered India, the 'antariya' was replaced by the 'pyjamas' or costume for the legs which were of various types ranging from very loose to very tight. The 'uttariya' remained, though various tunics like 'Kurtas' and 'angrakhas' were added. Mughal women wore layers of clothing and also covered their faces with veil. It may be noted that based on the climate the clothing was cotton, loose and breathable.

Each Mughal emperor maintained his own contemporary style of dressing in court and otherwise. The initial influence of clothing was restricted to the court, nobility and upper class Kurta-Pyjama, 'Purdah' and 'Salwar-kameez-dupatta' established their clues in this period. A new sartorial morality took root- the Purpose of clothing moved from protection and ornamentation to rules of behavior for men and women: Veils, Turbans etc. acquired cultured and societal connotations.

The Mughal dynasty included luxury Clothing that complemented interest in art and poetry. Cloth fibres generally included 'muslin', silks, velvets and brocades. Mughal royal dresses consisted of many parts, as listed below.

Men: i) Jama: It is the main royal garb of Mughal emperors. It is a tight fitting frock coat with flared skirt up to knee length fastened on the right side of the body.

ii) Patka: Used to keep the jeweled swart around the waist of Jama. It is a type of girdle made of a fine fibre which is hand painted, printed or embroidered.

iii) Chogha: These are embroidered, long sleeved coats generally worn over Jamas, angrakhas and other garments.

iv) Pagri or turban: This was common attire of Mughals and their Subjects, as it as it proclaimed their status.

Women: The Costume of Mughal women generally included Peshwaj, Yalek, Pa-jama, Dhiliya, Garara, Farshi and churidar, shalwar and orhani. The modern days 'Anarkali Suit' were in there early stages during the 'later Mughal Period'. From the Paintings it has been found that the dancers of Mughal court work 'Uttariyas' of transparent and fine material.

Thus the 'Uttariya' though used was delicately wafting behind, like the floating ribbon decoration, which was also in fashion at the Persian court at that time.

[Fig: 34, i .Dancing girl of Mughal Court (Ajanta cave i)]

4) Collection of evidence: Thus during the Mughal period, what the People were wearing can be seen in the figurative sculptures which are there in Khajuraho and Konark. The clothing in these scriptures are highlighting the body rather than concealing it.

Whatever information we got of the clothing of Mughals we got it from the painting. It is difficult to decipher whether the fabric embroidered, woven or printed.

[Fig.34, ii, Mughal costume (Male)]

[Fig: 34, iii, Mughal Costume (Female)]

IV) Importance of British rule:

The British entered India as traders, but they stayed back as rulers and ruled the country for almost 200 years. They came with their own culture Value and identify, Very British clothing and fashion statements leaving, the Indians admiring the 'GORASAHIBS' and the 'MEMSAHIBS'. The average Indian wanted to look special and thus wanted to copy their styles.

1) The British East Indian Company: The British East India Company was a privately owned company which was established to create profitable trade with countries in the region of Asia called the "East Indies". Granted a royal charter by queen Elizabeth in 1600, it become one of the most powerful mercantile organization in the world by maintaining a monopoly on the import of exotic goods '(notably cotton, tea and silk) from India into British lands. It also maintained a standing military, which was used in many cases to consolidate and enforce local authority in Indian territories.

The Company transformed from a commercial trading venture to one which virtually ruled 'India' as it acquired auxiliary Governmental and military function until its dissolution in 1858. Increasing, the Company had been Compelled to promote the material and moral progress of its Indian subjects, as while trade remained the main goal of Empire, the British started to justify imperialism by speaking of a duty to 'civilize' and educate. Servants of the company, though could make vast amounts of money and were highly paid while their counterparts at home received modest salaries. The Company's policy of annexing Indian states whose rulers they Considered "Corrupt" (or when they refused to recognize a ruler's heir) was one of the main causes of revolt of 1857-1858. Technically, the company had always governed as 'agent of the Mughal Empire'. The last emperor was deposed and exited after lending nominal leadership to the revolt. After this anti-British rebellion (or First war of Indian Independence), the British Government decided that direct rule be more appropriate.

2) The British Regulation: After the rebellion in 1857-1858, eventually Indian Government was taken over by the British Imperial court and came directly under the rule of Queen Victoria. It was then that the terminology of Raj (the word for rule in Hindi) came to be associated with the British.

The region under British Control Commodity called India Included areas directly administered by British as well as the 'Princely States' ruled by individual rules under the Paramountcy of the 'British crown'. The region is now less commonly also called 'British India' or the 'Indian Empire'. At the turn of the 20th century, British India consisted of eight provinces that were administered either by governor or a Lieutenant Governor. During the Partition of Bengal (1905-1913) the new provinces of Assam and East Bengal were created as a Lieutenant – Governorship. In 1911, East Bengal was reunited with Bengal and the new provinces in the east become Assam, Bengal, Bihar and Orissa. In addition, there were a few minor provinces that were administered by a chief Commissioner. A Princely State, also called a Native state or an Indian state, was a nominally sovereign entity with an indigenous Indian Rules, Subject to a 'subsidiary alliance'. There were 565 princely states when Indian and Pakistan become independent from British India (i.e. the Presidencies and provinces), as they were not directly under British rule. The larger ones had treaties with Britain that specified which rights the princes had in the smaller ones the Princes had few rights. Within the princely states external affairs, defense and most communications were under British Control. The British also exercised a general influence over the state's internal Politics, in part through the granting or withholding of recognition of individual rulers. Although there were nearly 600 princely states, the great majority were very small and contracted out the business of Government to the British. Thus the 'Government of India Act, 1858 made changes in the governance of India at three levels:

- ☐ In the imperial government in London.
- ☐ In the central government in Calcutta, and
- ☐ In the Provincial Governments in the presidencies (and later in the provinces)

From 1858 until 1947, twenty seven individuals served as 'Secretary of states' for India and directed the Indian Office.

In Calcutta, the Governor – General remained head of the Government of India and now was more Commonly called the viceroy on account of his secondary role as the crown's representation to the nominally, sovereign Princely states, he was however, now responsible to the secretary of states in London and through him to Parliament.

With the promulgation of the Government of India Act 1935, the Council of India was abolished with effect from 1 April 1937 and a modified system of government enacted. The secretary of state for India represented the Government of India in the UK.

The Viceroy and Government-general of India, a Crown appointee, typically held office for five years, though there was no fixed tenure. He headed the viceroy's executive Council, each member of which had responsibility for a department of the central administration. The executive Council was greatly expanded during the Second World War and in 1947 comprised 14 members (Secretaries).

Each province or presidency comprised a number of divisions, each headed by a commissioner and subdivided into districts, which were the basic administrative units and each headed by a collector and Magistrate or Deputy Commissioner, in 1947, British India comprised 230 districts

Effect of British regulation on Indian Dress:

Fashion is the representation of cultural identity. The changes in the socio-political scenario of the country brought about a market change in their costumes. A look at the painting of the early years of British Raj shows that the Indian kings loved to adorn the western attire, whereas the commoners and Brahmans considered it outrageous to begin with.

The British as tradesmen imported lots of textiles from India, Calico, Chintz, and Cashmere to name a few. India was one of the richest countries and had maximum textile export in the 17th and 18th centuries. Indian fabric was treated as exotic and the British fell in love with cotton and indigo. These Indian textiles had influenced British taste before the Raj. But once the British started ruling, everything changed, a new culture emerged and so did a new cultural identity. There was a stark difference in the dressing sensibilities of the British and Indian. For example headgear was important to men of both the origin. The British men removed their hat in front of a king or person of higher social rank, it was their way of showing respect, whereas the Indian men, belonging to any region or religion considered it insulting to remove their headgear (turban or orates) in public, it was akin to being stripped off entirely. In fact the Indian men took off their shoes as a mark of respect, which was not a case with the British.

The British men who came before the 'Raj' were quick to acclimatize. They took to wearing loose turbans and loose costumes and learnt to work and relax in Indian ways. But after the 'Raj' this was not the case, Indians were now looked down upon as natives who did not know how to dress, as a result, the Indians started looking down upon themselves, they thought that their customs and customers reflected illiteracy. Most of them hated the very fact that they were brown skinned. They refused to speak in their native tongue and refused to wear their native clothes.

[Fig: 35, A British family in India in Front their house 1875.]

The whole generation that grew up in India under the awe of the white man, came to regard them as their superiors. In the beginning of twentieth Century as the world was becoming a smaller place photography could capture the world alive, the younger generation of India changed its dressing habits in order to ape the mightier West. The British fashions were aped in order to reflect modernity and reject the traditional, rural past.

As more and more British men came and settled in India a lot of British women followed in search of grooms. The fear that the men may end up marrying the native girls was very strong and thus we see the entry of Memsahibs. The Indian women died to see a glimpse of these foreign beauties and tried to emulate them. They were awed and impressed by the privileges given to a memsahib, they were wonderstruck by their laces and gown. Since these women were well read, spoke in English (which was natural to them), were of a fairer complexion, they appeared as role models. Some English women seriously occupied themselves in teaching the locals the arts and crafts they knew, like knitting and Crochet.

So according to the new role models of the society, the men wanted to be bold, smart, confident and strong as the English men in their western attire and women wanted to be bemire, fair, dainty, beautiful, dressed up in flowing fabric. They wanted to follow fabric. They wanted to follow art and poetry, be well read and not be confined to the daily chores as they saw their mothers and grandmothers do.

[Fig: 36, Costume of British men & women.]

Thus the ways we Indian dress today is largely a reflection of British Raj. Thus is clearly reflected in Indian Cinema which is a major source of study of Indian fashion in the early twentieth century. It mirrored the sentiments of a modern society, trying to gain independence and self-governance in a manner set up by British.

"The Process of imitation and adaptation are central to our understanding of creativity. Human culture evolve through a continuous exchange of ideas beliefs, habits and forms. Dressing habits in particular constitute a fertile plain, in which this exchange takes place. (Artemis Yagou: 2009). The rise of a "westernized" Society in India was a result of the mighty British taking over the reins of the country. A Hindi film "Sagina", released in 1947, has a song sung by the legendary Kishore Kumar, Pictures on the hero – Dilip Kumar. The Lyrics of which are "Saala main to Sahib Ban Gaya" the lyrics of the song mean that "Oh! I have become a sahib, look at my suit and look at my boot, as if I am a white man from London." This songs clearly shows the clothing choice of the modern Indian man as opposed to that of Uneducated mass.

Films like Gandhi, Parineeta, and Chokher Bali which reflects the India of the early twentieth century, shows the influence of British Raj on Indian Fashion. In "Chokher Bali", (this film is based on a book by Rabindranath Tagore, of the same name). Ashalata (Which is played by Aishwarya Rai) who is married to the main protagonist, dresses up in traditional Bengali Saree without a blouse, so does everybody else. Wearing a blouse is not considered good, though the men dress up in western clothes. The Protagonist teaches her how to wear a blouse (Which she calls jacket) with a saree, after donning the blouse she feels like a European woman. The reason is that in India initially saree was worn without a blouse or a petticoat. There was only a breast band called "Pratidhi" or "Paridhi", which too was worn by only upper class women. The culture of wearing flosses came from the British women, where the terse of the gown was copied and blouses made.

[Fig: 37, i, Common Indian men in British cloth ('Sagina' film)]

[Fig: 37, ii, Common Indian women in saree with blouse ('Chokher Bali')]

The impact that 'British Raj' had on Indian clothing and how it was altered for everyone can be summarized as follows:

1. It was a fashion statement among the elites, to dress up in a more Contemporary British fashion.
2. It blurred caste difference, anybody dressed up in western clothing was a forward looking, educated Indian and not from any miscellaneous caste or religion.
3. Women felt more Comfortable and modern.
4. It was thrust upon Comfortable servants or bearers, to don the upper garments at least like shirts and Coats and to keep Indian Turbans.
5. It was the Uniform for the army.

It was very clear that the British raj had major impact upon the costumes of India. It can be said that the change was brought about in a manners which was both voluntary and thrust upon among the above given points, only the 'Uniform' for army was the change thrust upon, other are Voluntary.

[Fig. 38,i. Delhi dancing girls with musicians, early 1900's]

[Fig 38, ii, Photograph showing Indian Army (Indian Coronation troops –Aug, 1902)]

The Indian Cotton was exported to Britain and the manufactured garments for the British were imported to India which were much cheaper than anything that the Indians had seen before. Indians started buying these cheaper garments and rejected their traditional garments completely. The economy was in decline. It was this time that Mahatma Gandhi introduced home spun Rhodri and encouraged people to make and wear their own clothing, boycotting the foreign products.

"Clothes have been used to assert power, challenge authority and instigate social change throughout Indian society. During the struggling for Independence members of Indian elite incorporated elements of western Style into their clothes, while Gandhi's adoption

of the loin cloth symbolized the rejection of European power and the Contrast between Indian Poverty and British wealth." Tarlo, 1996.

V. India after freedom (1947)

'Pandit' Jawaharlal Nehru' become the first Prime minister of India after Independence. India became a 'Republic' on 26 January, 1950. Different states were recognized on a linguistic basis.

Slowly and steadily even after the Indian independence, the majority of Indian men and women changed their dressing habits at least, in public to the modern western styles, in order to appear forward thinking and forward moving.

Post 1947, the restriction of Indian style statement was expanded by India's first prime minister, Pandit Jawaharlal Nehru. He consistently exhibited a unique style with his well-stitched Churidar-Kurtas, Gandhi topi and a 'bandhgala' band-caller jacket with a red rose Pinned on the lapel. The 'Nehru jacket' as it was known, gave a new direction to menswear fashion in India.

The post-independence time brought about a buoyant mood which continued in the 1950s, where the Saree blouse showed distinct signs of innovation in pattern. The length of the blouse become shorter. The 'cup' could now be cut as a separate piece with darts and seams. Embellishment through embroidery mirror work, beads and sequins made blouses more ornamental.

Indian women currently had the dual responsibility of balancing the household and work outside home. Optimizing time, she found the 'salwar-kameez' very convenient. Originally from Punjab, this ensemble was adopted as a natural choice irrespective of local and provincial influence. It was initially worn with a short jacket or 'bundi' and a 'Dupatta'.

1960s: In this period, the 'salwar-kameez' length grew shorter. Heroines wore an extremely tight kameez with Churidar, which were replaced by nylon stretch pants and 'dupatta' of sheer materials like chiffon, net or nylon. With sari, blouses and the craze for Curvaceous toned mid-riffs continued. The back neckline plunged or can be knotted in a bow on a sleeveless blouse worn with sari with rather short 'palla' seemingly carelessly thrown over the shoulder worn below the navel, saris were draped varieties of low waist 'hipster' skirts and pants. Hindi films gave the first stitched sari, figure –

hugging with pants and 'Palla' in place which just wanted to be zipped up. It converted a party-wear favorite because of the Convenience of wearing it. Rich fabric like chiffon, crepe and georgette were favorable to this sari drape.

This decade was synonymous with trousers called 'Bell-Bottoms' with varying degrees of flare, a style that continued into the next decade. Luck now sharers and gharries worn with kameez and dupattas became part of the formal dress code. The Rajasthani long or shirt Ghagra skirt was worn with stylized cholis and kurtas.

1970s: This was the time when the clash of life styles and aesthetic Values resulted from the widespread use of new materials and techniques. The nylon replaced hand-woven silks and cottons. Yet against all odds, a strong revivalist movement revitalized the legacy of textile crafts largely through the efforts of visionaries like Kamaladevi Chattopadhyay and Pupul Jayakar. The Cottage industry found a strong Government supported infrastructure.

Radial option in draping the sari in the corgi style, butterfly style and the lungi style were seen. Both the Children-Kurta and the salwar-Kameez were equally popular. Dupattas were either in a contrasting colour or also of the same print and color as the suit itself.

1980s: 'Kameez' and tops with the shoulder pads and puffed sleeves with 'dhoti' pants, cowed pants, harem pants or 'Patiala Salwar', where waist was belted, tucked or Sashed was the signature fashion of this decade. However the revivalist movement continued its momentum with independent as well as government sponsored research project and exhibitions both in India and abroad.

1990s: This time saw a multitude of influences, an electric mix with the return of chic, glamour and high-fashion with rapid strides in communication, fashion shows in any part of the globe could be transmitted instantaneously by Satellite. In India, TV Channels like 'FTV' and 'Trends' along with Programmers like 'MTV house of style', 'CNN style with Elsa Klensch', etc. brought the latest fashion to living quarters. On the one hand, therefore, for the urban consumer was the awareness and acceptability of western clothes, to look 'Cool' as dictated by the style icons, on the extra hand, was the need for ethnic Clothing for semi-formal and traditional occasions like wedding ceremony and festivals.

The establishment of 'National Institute of Fashion Technology' in '1986', a new global map.

The formation of 'Fashion Design Council of India (FDCI) in '1998' provided creators with an organized forum for discussion and decision-making pertaining to the professional. The annual 'Lakme India Fashion Week' (LIFW) which started in '2000', Provided several designers with the opportunity to show case their creations to a wider audience, including national and international customers. Each designer label has distinctive design aesthetics and a style recognizable by the fashion fraternity. The Creation of some the popular fashion inventors of India are given below:

[Fig: 39, i. Ashish Soni`s Design.]

[Fig: 39, ii, Ritu Beri`s Desgn.]

[Fig: 39, iii, JJ Valaya`s Design.]

[Fig: 39, iv, Rajesh Pratap Sing`s Design.]

[Fig 39, v. Sabyasachi Mukherjee`s Design.]

[Fig 39, vi, Nida Mahmood`s Design.]

[Fig: 39, vii, Joy Mitra`s Design.]

[Fig: 39, viii, Shantanu Goenka`s Design.]

[Fig 39, ix, Manish Malhotra`s Design.]

Traditional Indian Clothes have had a distinct identity not only within the country but also globally. It should be noted that Indian heritage and tradition has been so deep-rooted that new influence could bring about only a limited amount of change, without any radical metamorphosis in culture.

vi) Latest designing of Uttariya in fashion world:

Although the fashion has changed uttariya world over and has become international, print. It seems that 'Uttariya' has embraced centuries of Indian tradition and culture and is still continuing to remain as the cynosure in various traditional ceremonies and art

forms. with changes in time, there has been numerous developments in weaving techniques and often this has served to be a boon for many fashion designers at present who can present Indian tradition to the masses outside Indian who are eager to know about this great cultural heritage clothing has now gone places by mingling with different cultures of India and abroad and may be we have lost the predominance of 'Uttariya' as an important draping material but then the essence of it still remains and hopefully the younger generation would not let it perish with the waves of change that has taken over since centuries.

No doubt the 'Uttariya' has triumphed the recklessness of time and continues to uphold the tradition and values of the Indian Culture to its Ultimate heights. Hence in this new progressive era too we see how an Uttariya is still a part of our modern life style and how we have still harked back to our ancient past even in this age when most of the tradition and values are somewhat fading.

with the improvisation of textile industry and modern technique of designing like weaving pointing Batik Printing, embroidery, dying or resist dying , knitting, tying and dying, Bandhini work, mirror work brocade, crochet work etc. there innovation of designing of modern uttariya. with the invading of foreigner of different culture, their clothing designing and embroidery work has mingled with Indian culture since ages. So these designs are also found in Indian uttariya's now.

Uttariya was used in older times in conglomeration with antariya or dhoti which was tied with a kayabandh or sash. Though the term uttariya has become archaic in modern vocabulary, the use of uttariya continues though in a slightly varied form in another avatar called the 'stole'. The variety of styles available in India in myriads of materials bears testimony to the facts that the traditional 'uttariya' work by the ancient ladies and gents still continues though in a slightly varied form.

Those of modest income still use the uttariya made of simplest, plain Cotton cloth. But wealthy Indians still wear highly decorated Uttariya made of brightly dyed cloth of red, blue or gold among other colours. The Uttariya of very wealthy people are also adorned with studs of pearls and other jewels, embroidery, and painted designs.

Like the dhoti, the sari, and the turban the 'Uttariya' remains one of the garments from ancient times and is still work is modern Indian.

[Fig -40, I, Uttariya in Ashis Carera 2011 Samudragar, Wb.]

[Fig -40, Ii, Uttariya of Batik Printing Ashis Carera 2012, Kola Bhaban, W.B.]

[Fig -40, Iii, Uttariya in Nid Student & Sir Sanman.]

[Fig -40, iv, Uttariya In Sanman.]

[Fig -40, v, Modern Uttariya, Photo – Ashis - Kolkata Handicraft Fare, 2012]

[Fig -40, vi, Modern Uttariya, Photo – Ashis - Kolkata Handicraft Fare, 2012]

[Fig -40, vii, Modern Madhubani Uttariya, Photo – Ashis - Kolkata Handicraft Fare, 2012.]

[Fig -40, Viii, Modern Uttariya, Photo – Ashis - Katoya –W.B., 2010]

1. Earliest Expression of Uttariya: Uttariya is more than an only upper garments, it has some regional Cultural association. It contains a symbol of mining to honorific a person who possess a very significance position in that culture, where he/she belongs specifically. There was also another usage of an uttariya in the religious rites of the Hindu tradition. In olden times it was work, as the word would indicate on the occasion of performance of sacrifice by a yajamana. It was a kind of uttariya work over the left shoulder and under the right arm. Here uttariya actually means an upper garments work at the time of religious ceremonies covering the upper body. This is also a part of clothing used in many eastern Indian Dance forms like, Manipuri, Rabindra Nritya, Sattriya and Sambalpuri dance. Uttariya is also worn by the popular Hindu deities like Lord Balaram, Subhadra and Jagannath (Fig) (m.indianetzone.com). For the labourer and craftsmen, who have a huge Population in eastern India, it was more a Practical garments to be tied around the head as protection from sun, or tightly around the waist leaving the hands free for work or again as a towel to wipe the face when sweating. Its uses were endless for the poor sections of the society and for them it would be made of coarse cotton. The uttariya of upper class women were of fine materials with elaborate borders and often draped around the head as head covering. There were numerous ways by which it could be worn, simply it could be left to hang at the back or else secured to the head with a hair band seems that it has embraced centuries of tradition and culture and is still continuing to remain as the cynosure in various traditional ceremonies and art forms. 'Uttariya' has another use during the marriage ceremony in Odisha. During wedding rituals 'Uttariya' is put on the left side of the shoulders of the bridegroom. Thus

the earliest expression of uttariya in states of eastern Indian is in three forms: 1) social usage, 2) Cultural usages, 3) spiritual or devotional usage. The evidence are found in Visual medium or in literary medium –

a) Eastern expression of ‘uttariya’ is Visual medium: Early expression of 'Uttariya' has been found in visual medium like painting and archaeological evidences.

In painting of 'Mahabharata period' the divine representation of uttariya has been found with Lord Krishna and Arjun. 'Gita' is a Conversation between 'Lord Krishna' and the Pandava prince, 'Arjuna' taking place in the middle of the battle field before the start of 'Mahabharata war' with armies on both sides ready to battle Responding to Arjun's confusion and moral dilemma about fighting has own cousins who command a tyranny imposed on a disputed empire, Lord Krishna explain to Arjuna his duties as a warrior and prince and elaborates on yoga Samkhya, reincarnation, moksha, Karma Yoga and Jnana Yoga among other topics.

[Fig -41, i, Bhagavad Gita Krishna.]

[Fig -41, ii, Lord Krishna and Arjuna during Mahabharata war.]

From Painting and archaeological evidences, the divine representation of uttariya has been found in the characters of 'Ramayana', one of the great epics of India. The Ramayana tells about life in India about in 1000 BC and offers models on dharma. The hero Rama, lived his whole life by the rules of dharma. In fact that was why Indians considered him heroic. When Rama was a young boy, he was the perfect son. Later he was an ideal husband to his faithful wife, Sita and a responsible ruler of Ajodhya.

[Fig -42, When Lord Rama and Lakshman were searching for Sita in the forest.]

The divine representation of uttariya has also been found in the painting of Sri Chaitanya Mahaprabhu and Jagat Guru Shankar Acharya. Sri Krishna Chaitanya Mahaprabhu resplendent with the concentrated hue of beautiful shining gold

(Gauranga) made his auspicious appearance in this world on the 28rd day of Phalgun of the saka era 1407, in Mayapur west Bengal and who is no other than Sri Krishna Himself, manifested his appearance in this world in order to enlighten by his Causeless mercy on the highest loving service to Himself that had never been granted to any conditioned soul prior to his appearance. He lived in Puri, Odisha during his final years.

[Fig -43, i, During His Whole Life Lord Caitanya Induced People to Chant Hare Krishna]

[Fig -43, ii, Sri Chaitanya as Lord Krishna with Jagannatha Puri in the background.]

'Shankaracharya' is a commonly used title of heads of monasteries called maths in the Advaita Vedanta tradition. The title derives from 'Adi Shankara', an 8th Century CE reformer of Hinduism. He is honoured as Jagatguru, a title that was used earlier only to Krishna. The popular view among historians is that there were four maths (religious order) at Shringer (Karnataka), Jyotirmath (Uttarakhand) Govardhana math (Puri, Odisha and Dwaraka, Gujarat) established by Adi Shankaracharya to propagate the Philosophy of 'Advaita Vedanta' and to promulgate the concept of 'Sanatana dharma' thus establishing dharma or righteousness as the way of life of people. His primary four disciples took charges of each math and thus established a strong Guru-Sishya Parampara in every math that continues to guide people till today with reverence and support by the entire nation.

[Fig -43, iii, Adi Sankara and disciples Adi Shankara's Stotras.]

[Fig – 43,iv, The Jagadguru Adi Shankaracharya at Sringeri Shankara Math, Belur.]

The representation of uttariya in the form of 'Chaddar' is also seen in the paintings and pictures of another great sang of Eastern, India, 'Sri Ramakrishna'. He was born in 1836 and passed away in 1886, represents the very care of the spiritual realizations of the seers and sages of India. He reached a depth of God Consciousness that transcends all time and place and has a universal appeal. Sri Ramakrishna as a

silent force, influence the spiritual thought currents of our time. Through his God-intoxicated life Sri Ramakrishna proved that the revelation of god takes place at all times and that God-realization is not the monopoly of any particular age, Country or people. In him, deepest spirituality and broadest catholicity stood side by side. The God-man of nineteenth century India did not found any cult, nor did he show a new path to Salvation. His message was his God-Consciousness. Sri Ramakrishna faithfully praised the spiritual disciplines of different religions and came to the realization that all of them lead to the same goal. Harmony of religion is not uniformity. It is unity in diversity. It is not a fashion of religion, but a fellowship of religions based on their common goal –communion with God. This harmony is to be realized by deepening our individual God-Consciousness. In the present day world threatened by nuclear war and torn by religious intolerance, Sri Ramakrishna's message of harmony gives us hope and shows the way. Moreover we find the use of 'Uttariya' essentially in the deities of Hindu Gods and Goddesses and also in Buddhism and Jainism. The evidences are found in paintings, deities of temple, architectural figure in temple and caves and also in museums. The use of 'Uttariya' have also been mentioned in religious literatures.

'Uttariya' is one of the cotton & silken clothes used for Lord Jagannath, Lord Balabhadra and Lord Subhadra in 'Puri' temple of odisha. There are specific categories of servitors in the temple, who are experts in cladding the deities in Particular type of 'Beshas' (or daily decoration). Out of the Daily Beshas, one is called 'Abakasha or Todapa' 'Uttariya Besha', which is done every day after 'Mangla Arati'. 'Abakasha' means the brushing of teeth and bathing rituals of the deities. The Clothes which are worn by deities for, this purpose are known as 'Tadapa' and 'Uttariya' only Lord Balabhadra and Lord Jagannath were the 'Uttariya'.

[Fig -43, v, Kamat's Potpourri: Amma's Column - God-realization of Shri Ramakrishna.]

From the sculptures, painting and evidence in museums, it has been found that 'Uttariya' was the major costume used by Lord Buddha. The body garments of the seated images of Buddha lay scattered in fine surges all over the top. A broad 'sas' is tied around his waist. As fine was his 'uttariya' a large shawl suspending from his shoulder. Both the body garments and the 'uttariya' have a rich border and elegantly embroidered.

Garments surging in fine ripples are Characteristic of 'Gandhara images of Buddha' the Character of hills and areas beyond hills. Lay brothers of Buddhist community would typically be dressed with the antariya, accompanied by an 'Uttariya' and a large Chadder, all colored in saffron.

[Fig -44, i, Uttariya in Buddha.]

[Fig -44, ii: Devadatta attacking Buddha Devadatta attacking.]

[Fig -44, iii, Seated Buddha Gandhara 2nd Century Ostasiatische Museum.]

[Fig -44, iv: Uttariya in Bodhi-tree surrounded by worshipper.]

From the painting and architecture evidence, it has been found that the 'Jains' were also using 'Uttariya' jains always wear unstitched or minimally stitched white clothes. A loon cloth which reaches up to the ship is called a 'chalapatate'. Another clothes to cover the upper part of the body is called 'Pangarani' (Uttariya' Vastra). A Cloth that passes over the left shoulder and covers the body up to a little above the ankle is called a 'kamil'.

[Fig -45, i: Jainism is divided into two main sects. Uttariya in Jainism.]

[Fig -45, ii: Jain Sadhvis meditating: 'Uttariya' in Jainism.]

b) Earliest Expression of Uttariya in literary medium:

In Puranas, we find represented of Hindu Gods and Godless and Godless with the Costume 'Uttariya' essentially.

[Fig -45, iii: Uttariya in Lord Brahma - der Schöpfer God.]

[Fig -45, iv: Uttariya in Lord Vishnu.]

[Fig -45, v: Maheswara, Lord Shiva.]

[Fig -45, vi, 'Uttariya in Lord Jagannath - ISKCON Desire Tree - Devotee Network.]

[Fig -45, vii, Sompura Moorti Art: Marble statue of 'Uttariya' in Radha-Krishna.]

The Characters in epics like 'Mahabharatha' and 'Ramayan' also show evidences in the use of 'Uttariya' as an important personalities has been of use Uttariya not only as an important upper body garment but also in god Puja and felicitation of important personalities has been of use in the meantime earlier times till date in Eastern and north eastern India.

CHAPTER - 4

The development of the idea of 'Uttariya' in Eastern India (from 'Mughal' to present):

1. Eastern India, Geo-political Identification:

The eastern region of the subcontinent, the states of Bihar, West Bengal, Odisha, Assam, the adjoining hill states (Arunachal Pradesh, Meghalaya, Tripura, Nagaland and Manipur, Mizoram) and the country of Bangladesh (previously East Bengal), are less prosperous than West Bengal, which consists of diversely populated areas of flat plains traversed by the river Ganges which spread north to the foothills of Himalayas. Assam and Meghalaya are with states abutting the Brahmaputra Valley whose inhabitants exhibit strong connections with the tribally dominated societies of Arunachal Pradesh, Nagaland, Manipur, Tripura and Mizoram. Odisha is a largely un-spoilt state of farming villages with a relatively small population, best known for the great religious centre of Puri and the ancient temple of Bhubaneswar and Konark. In the past it was isolated from the rest of the India by the thick forests of its hills.

[Fig -46, East-India.]

[Fig -47, East India-Map.]

West Bengal's capital Kolkata is the biggest city of this region. The Kolkata metropolitan area is the country's third largest. The states of Odisha and West Bengal share various cultural and linguistic characteristics with Bangladesh and with the state of Assam. Bengali is the most spoken language of this region and it is also the second most spoken language in India after Hindi. 'Odia' is the only language in eastern India accorded the status of 'Classical language' of India. Together with Bangladesh, West Bengal forms the ethno-linguistic region of Bengal before partition in 1947. The historic region of Bengal comprises the present-day West Bengal, Bihar, Jharkhand and Bangladesh from where the British started their Conquest of India.

The bulk of the region lies on the east coast of India by the Bay of Bengal and on the Indo-Gangetic plain. Jharkhand on the Chhota Nagpur plateau is a hilly and heavily forested state rich in mineral wealth. The region is bounded by Nepal and Sikkim Himalayas in the north, the states of Uttar Pradesh and Chhattisgarh on the west, the state of Andhra Pradesh in the south and the Bay of Bengal on the East. It is connected to the 'seven sister states' of Northeast India by the narrow Siliguri corridor in the north east of west Bengal.

2) Cultural development in Eastern India:

The 'Cultural of India' is the way of living of the people of India. India's languages, 'religions', 'dance', 'music', 'architecture', food and 'costume' differ from place to place within the country. The Indian Culture often labeled as an amalgamation of several cultures, spans across the Indian subcontinent and has been influenced by a history that is several millennia old. Many elements of India's diverse Cultures, such as Indian religion, yoga and Indian cuisine have had a profound impact across the world. Use of Uttariya is very common to all the different form of culture we see in India. Uttariya comes in different values and significances in different culture, rituals and occasions. So it is not closed within the term or form only rather it has unlimited ideas within a very nearer variation of forms. As for example the 'Urni' or 'Gamcha' (rural term of ordinary bathing towel) has its multiple use and purpose. When it will be placed over 'Shalagram Sheila', it will attribute with the concept of God Narayana. The similar religious attribution comes when we see it over the 'Mangal Ghat'. The same thing is used in the marriage ceremony. The bride rubs turmeric paste on her skin wearing new 'Gamcha' on her shoulder as Uttariya as a part of ritual of marriage ceremony. Here it gives attribution of responsibility, transition of life and romantic liveliness. The same piece of cloth is used over clay image during 'Shradha' ceremony (funeral occasion). Then it stands as the sign of death and feeling of pain for the loss of closed one. The most rural folk of working class and peasants used this 'Ghamcha' as Uttariya in their daily life.

Religion in India: India is the birth place of Hinduism, Buddhism, Jainism and Sikhism collectively known as Indian religion. Indian religions are a major form of world religions along with Abraham ones. Today, Hinduism and Buddhism are the world's

third and fourth-largest religions respectively, with over 2 billion followers altogether and possibly as many as 2.5 or 2.6 billion followers.

India is one of the most religiously diverse nations in the world, with some of the most deeply religious societies and cultures. Religion plays a Central and definitive role in the life of many of its people. According to the 2011 census, 78.35% of the population in India practice Hinduism. Islam (14.88%) Christianity (25%), Sufism (1.9%), Buddhism (0.8%) and Jainism (0.4%) are the other major religious followed by the people of India. Zoroastrianism, Judaism and the Baha'i Faith are also influential but their numbers are smaller. [Fig. Aarti ritual in Hindu Worship, Close up of a statue depicting 'Maitreya' at the Thiksey Monastery in Ladakh

[Fig -48, i, Offering Prayers, Durga Kolkata.]

[Fig -48, ii, Deity: Maitreya (The Buddha of the Future)]

Languages: Bengali is the dominant language of West Bengal as well as the whole of east India, spoken by well over 90 million people. Hindi along with over 90 million Magahi and Bhojpuri is the dominant language of Bihar and Jharkhand. Also 'Santhali' and 'Magahi' are the dominant languages of Jharkhand however 34% peoples of Jharkhand are tribals (Roll census) and speak their own tribal languages and use 'Hindi' as second language.

Odia is the dominate languages of the state of Odisha. Odia is the only classical language in east India and first Indo-Aryan languages to be considered as a classical languages in the basis of being old and not borrowed from other languages. The Indo-Aryan Languages spoken in this region descend from the Magadhi Prakrit', which was spoken in the ancient kingdom of Mugadha. Bengali, Odia and Assamese emerged as, distinct languages from 'Magadhi Prakrit' and 'Maithili' around the 9th Century CE.

Many of the minority 'advises (indigenous tribal people) of East India belong to the Munda branch of the Austro-Asiatic language family of which 'Santals' are the largest tribal group from the region.

Dance: 'Odissi is the only classical dance in eastern India. It originates from the state of Odisha'. It is the oldest surviving dance from India on the basis of archaeological evidences. 'Odissi' has a long, unbroken tradition of 2000 years and finds mention in the 'Natyashastra' of 'Bharatamuni', possibly written ca. 200 BC.

'Mahari Dance' is one of the important dance forms of 'Odisha' and originated in the temples of Odisha. History of Odisha provides evidence of the 'Devadasi' cult in Odisha. Devadasis were dancing girls who were dedicated to the temples of Odisha. The 'Devadasis' were known as 'Maharis Dancers'. 'Gotipua dance' is another form of dance in Odisha. In Oriya colloquial language Gotipua means single boy and the dance performance done by a single boy is known as 'Gotipua dance'. Uttariya is very common as a part of dress in all forms of dances in Orisha both for boys and girls.

There are many folk dances in east India, with the best known being 'Chhau dance', 'Ghumura dance' and 'Sambalpuri' dance. Chhau dance (or chau dance) is a form of tribal martial dance originating in Mayurbhanj, the princely state of Odisha. There are two more regional variations of the dance – 'Seraikella chau' developed in 'Seraikella' of Jharkhand and Purulia chau developed in Purulia district of West Bengal. Ghumura dance archaeological evidence shows cave paintings from the pre-historic period discovered by 'Guduhendi' of Kalahandi and 'Yogi Maratha' of Nuapada district that represent the 'Ghumura' and 'Damru' among other instruments. Many believe that 'Ghumura dance' originated from river valleys of 'Indravati' and its origin goes back to 10th Century CE. 'Sambalpuri dance' is another folk dance from the 'western Odisha'. These are very colorful and rhythmic.

Bengali dance forms draw from the folk tradition, especially those of the tribal groups, as well as from the broader Indian tradition.

Dance forms of Bihar are another expression of rich tradition and ethnic identity. There are several folk dance forms that can keep one enthralled such as 'dhoti nath', 'jhumar nath', 'natua nath', 'natua nach', 'gond nach', 'more morni nach' etc. The common feature of all the forms of dance is Uttariya. It will not be excessive to say that the significance of Uttariya garlands together all the culture of India in to the national integrity.

[Fig -49, ii, Ghumura folk dance Orissa.]

[Fig -49, iii: 'Sambalpuri dance']

[Fig -49, iv: Dance by 'Rabindra Sangeet' - Kolkata 2011]

Music of Odisha: 'Odissi music' is a form of classical music in India originated from the eastern state of Odisha. Indian classical music has five significant branches: Avanti, Panchali, Udrumagadhi, Hindustani and Carnatic, of which udrumagadhi exists in the form of odissi music. Generally 'Odissi', the classical dance from Odisha is performed with Odissi music. Odissi music got shaped during the time of famous Oriya poet, 'Jayadeva', who composed lyrics meant to be sunny. Odissi music has a rich legacy dating back to the 2nd century BC, when king 'Kharvela', the ruler of Odisha (Kalinga) patronized this music and dance. Thanks to the musicians particularly of 'Jaga Akhadas' of Puri district, who could develop and maintain the music. The music movement of Odisha, however, took a different turn after independence like other aspects of her culture. Music of the sacred land (Odisha) is charming, colorful, variegated encompassing various types. It can broadly be grouped under five categories such as: 1) Tribal Music, 2) Folk Music, 3) Light Music 4) Light classical music, and 5) classical Music. Uttariya is essentially used in every type of dance and music performances.

Music of Bengal: 'Rabindra Sangeet' also known as 'Tagore songs' as the songs were written and composed by Rabindranath Tagore. It is the most popular music of Bengal. Rabindra Sangeet was composed in combination of Indian classical music and traditional folk music as source. Tagore wrote some 2,230 songs. Many singers in West Bengal and Bangladesh made their entire career on singing Tagore's song. The national anthem of India and national anthem of Bangladesh are Rabindranath Sangets. Uttariya is used in the costume for Rabindra Nritya with Tagore's song. Uttariya makes the appearance of the dancer very polite and romantic. The style of dress and the use of Uttariya comes in combination of Manipuri dance. 'Panchali' is a form of narrative folk song of west Bengal. The word 'Panchali' probably originated from Panchali or Panchalika, meaning puppet. According to another school of thought, its origin is from the word 'Panch', which means five in Bengali, referring to the five elements of this genre: Song, Music, extempore Versifying, Poetic contests and dance. West Bengal's capital Kolkata is also the 'Cultural capital of India. Performer of Panchali

song wares Uttariya hanging from the neck. It signifies his or her dignity and sense of purity in relation to its religious content.

Cuisine:

West Bengal: Bengali cuisine is a culinary style Originating in Bengal which is now divided between the Indian state of west Bengal and today's Bangladesh. Other region of Assam, Odisha, Jharkhand and Bihar also have large native Bengali Population and share this cuisine. With an emphasis on fish, Vegetables and lentils served with rice as a staple diet, Bengali Cuisine is known for its subtle (yet sometimes fiery) flavors and its huge spread of confectionaries and desserts. Here food is served course-wise rather than all at once.

[Fig -50, i, Bengali wife's play "Sindur Khala".]

[Fig -50, ii, A Traditional Bengali fish meal.]

[Fig -51, i, Rasgulla in west Bengal.]

[Fig -51, ii, Chhenagaja.]

Odisha: Oriya Cosine refers to the cooking of the eastern Indian state of Odisha. Foods from this area are rich and varied, while relying heavily on local ingredients. The flavours are rich and varied, while relying heaving on local ingredients. The flavours are usually subtle and delicately spiced, quite unlike the fiery curries typically associated with Indian cuisine. Fish and other seafood such as crab and shrimp are very popular. Chicken and mutton are consumed but occasionally only 6% population Odisha is vegetarian. The Oil base is mostly mustard oil, but in festivals ghee is used. 'Pakhala' a dish made of rice, water and yogurt that is fermented overnight is very popular in summer particularly in rural areas.

Odisha has a culinary tradition spanning centuries if not millennia. The kitchen of the famous 'Jagannath temple' in Puri is reputed to be the largest in the world, with a thousand cooks, working around 752, wood-burning clay hearths called 'chulas', to feed over 10000 people every day.

In fact, some well-known recipes, usually credited to Bengal, are of Odisha origin. This is because during the Bengal Renaissance, Brahmin cooks from Odisha, especially from Puri, were employed on the Bengali – Odisha.

Religion and Culture: The majority of the population of East India is Hindu with Muslim, Christian, Buddhist and Sikh similarities. The Muslims constitute a very large minority in Bengal with 25% of the population and 17% in Bihar. Hindus form 94% of total population and 17% in Bihar. Hindus form 94% of total population of Odisha. Christians are the largest minority in Odisha.

Durga, Jagannath and Shiva are particularly popular Hindu deities in this region. Durga and Kali are patron deities of Bengal and Mithila whereas Jagannath or Vishnu is patron God among Odia people. Shiva is popular in all areas of eastern status.

There are several places of pilgrimage for Hinduism. 'Puri' in Odisha is one of the four holy cities/Dhams of Hindu religion and particularly known for Rath Yatra Festival. Bhubaneswar is considered to be the "City of temples". Konark houses an Old sun temple.

Bihar Sharif is an important Pilgrimage centre for Muslims all over Bihar. In Bihar Village Harinagar, Bajrang Bali temple is very famous for Hindu people.

'Dakhineswar Kali' temple is a famous historical Kali temple in West Bengal. Kalighat Kali in Kolkata is the most important of all 'Shakti Peethas' in India. Belur Math in Kolkata is the headquarters of 'Ramkrishna Mission' founded by 'Swami Vivekananda'.

In Bihar, Gaya is known for temple for salvation of ancestors. Other places are Sultanganj in Bhagalpur and Vaidyanath Jyotirlinga in Deoghar, Jharkhand. 'Bodhi Gaya' is the city sacred to Buddhism. There are also other cities sacred to Jains in Bihar and Jharkhand.

[Fig -52, i, Jagannath temple.]

[Fig -52, ii, When is Jagannath Rath Yatra.]

[Fig -52, iii, Konark Sun Temple in Puri.]

[Fig -52, iv, Kali Temple, Dakshineswar.]

[Fig -52, v, Kolkata Kalighat Kali.]

[Fig -52, vi, Narendra Modi with monks of Belur.]

[Fig -52, vii, Bodhgaya Stupa, Bihar India.]

3. Journey through era with the dynamic design pattern of Uttariya. : A historical time sketch from Moguls to modern era.

Chronologically speaking the major eras of Indian history can be broadly classified:

1. Indus valley civilization 2600-1800 BCE
2. Vedic and post vedic period 1700-600 BCE
3. Maurya and sanga period 320-100 BCE
4. Kushan kings in the north: 1st century AD
5. Satvahanas in the south: 1st Century AD
6. Gupta period in the north: 4th to 8th century CE.
7. Cholas, Chalukyas and Pandyas in the south: 4th to 8th century CE.
8. Mohammad Bin Qasim, the first Arab General to Conquer the North West part of the Indian subcontinent, the first Islamic ruler: 8th century CE
9. Mughal Rule firmly established :- 16th Century AD, Marathas, Rajput and Ahom Republic were independent states which could not be Conquered by the Mughals and were in Constant state of war South India had its own rulers.
10. Various European Nationals – Portuguese, French, British, Spanish, Danes etc. entered the country as traders and/or missionaries – 16th, 17th Century. Nawabs of Bengal, Oudh (Lucknow) and Hyderabad being prominent figures.
11. Trade relations strengthen between East Indian Company and various Indian states.
12. Due to anarchy, British take control of the situation, Indian economy falls and British Raj Established: - 19th century AD
13. Indians gain freedom, and Jawaharlal Nehru is sworn in as the first prime minister of independent India: 1947 AD.
14. India becomes a republic, Dr. Rajendra Prasad is the 1st President of India: 1950 AD

15. The states are recognized on a linguistic basis: 1956 AD
16. Lal Bahadur Shastri becomes India's Prime minister after Nehru's death: 1964 AD
17. Shastri dies during Tashkent Agreement and Indira Gandhi becomes the prime minister: 1977 AD
18. Indira Gandhi's Congress party loses election and Janata Party comes to power : 1977 AD
19. Indira Gandhi returns to power heading Congress party splinter group, Congress (Indira): 1980 AD
20. Indira Gandhi is assassinated and son Rajiv Gandhi becomes Prime minister. 1984 AD
21. Minority Government led by Janata dal's V.P.Singh comes to power: 1989 AD
22. V.P Singh Government fails. Rajiv Gandhi is assassinated: 1990 AD
23. Congress Government returns to power with P.V Narasimha Rao as Prime minister: 1991 AD
24. Congress suffers worst electoral defeat due to demolition of 'Babri Masjid' (1992) in Ayodhya and Hindu Nationalist. BJP emerges as largest single party and A.B Vajpayee becomes PM in May 16, 1996, until May 28, 'United Front Coalition' forms Government under prime minister H.D Deve Gowda : 1996 AD
25. Congress withdraws support to coalition Government, I.K Gujral sworn in Prime Minister: 1997 AD
26. BJP forms coalition Government under Prime Minister Atal Bihari Vajpayee: 1998 AD
27. Congress Party wins in general elections and Dr. Manmohan Singh is sworn in as prime Minister: 2004 AD
28. Dr. Manmohan Singh becomes the prime minister consecutively for the second time: 2009 AD
29. The BJP Party wins the 2014 general elections with absolute majority in the Lok Sabha and Mr. Narendra Modi becomes the prime minister: 2014 AD.

Chapter - 5

TEHNIQUES OF COLOURING AND DESIGNING USED FOR UTTARIYA

Batik Design

Rathindra Nath Tagore, son of late Nobel laureate poet, Rabindra Nath Tagore is assumed to have brought the wax based process of Batik Design to West Bengal. This is a 2000 year old art form and their crackle effect makes it unique and fascinating.

As is with most art form the designing possibilities are rich and assorted and it generally depends on the artist's talent, perseverance and enthusiasm for investigation to create master classes in batik form and function. Self-completed clothing still garner a lot of interests amongst enthusiasts and the market requirements of this fine art form is stable.

The main significance lies in the forms and shapes with the purpose of the crackles imagine after the finishing point of the work. This effect is obtained by mixing wax with resin. The crackles formed thereof are unique in character without any repetition or similar to any other. Yet it creates a rhythmic harmony overall.

Resources Required:

- Cotton or silk fabric – if at all possible square piece
- Dyes - Generally naphthol dyes be used (but any dye which is available in the market can be used). Colours used for the design - yellow, red, brown, and black.
- Wax - Bee wax, paraffin wax, resin (gum)
- Brush - A small water colour brush, a 1/2" size and a 2" size of the ordinary household paint brush. These brushes can be used only for waxing.
- Vessel to heat wax
- Plastic bucket or big bowls for mixing of colours
- A framework to fix the cloth
- Gloves

Formula:

1. **Preparing the fabric:** The cloth should be washed, starched lightly to control the wax flow and ironed. Always choose white colour cloth or very light shade. Now the design of circles should be drawn on the cloth with charcoal or crayon and pinned to the frame
2. **Waxing & Dyeing:** Use gloves while preparing wax and dye.

Preparing the wax: 2 parts of bee wax and one part of paraffin wax are mixed into a vessel and let it be heated. Resin should be added only when the wax is completely liquefied as it binds the wax on surfaces. Direct flaming should be avoided as wax is inflammable.

Wax should be kept in mild heat just enough to penetrate the cloth as it should reach both sides of the material. For this purpose its texture should be clear up and it should not be milky. Often Batik designs appear smudgy when the wax lies on the surface of the cloth, and the dye runs under it. The exact temperature of the wax can be tested by giving a trial run using a smaller piece of cloth prior to the application on the original material.

Preparing the dye bath: The dye should be mixed in cold water according to the directions given but not diluted too much.

Crackle: The waxed cloth is allowed to put in to cold dye bath results in the formation of the crackles. The wax cracks causing formation of veins of darker colour on the lighter areas. If more crackle effects are desired on the design the proportion of wax could be reversed to one part bee wax and two parts paraffin wax with a proportion of resin added. Paraffin wax crackles faster than bee wax. The full effect of crackling know how to be seen when the wax is either ironed or removed through steaming.

Be appropriate the Wax & Dye:

In the beginning the waxing should be done using a small brush with larger brushes being used at the broader areas of the cloth. Good even strokes are required a quarter of an inch inside the line of design. The bristles tend to fuzz out when immersed in boiling wax and should be brought back to shape by pressing them against the sides of the pan.

The layer of wax must not be very thin. Consistence of the wax should be maintained by interactive applications. It needs to avoid crushing the cloth much before dipping in the dye bath. It can lead to too many crackles.

Wax should be applied 1st only on the regions somewhere it needs white colour, i.e. the Centre circle. When it dries the fabric should be dipped in the 1st light colour yellow. The cloth should be kept in the dye bath for about 15 minutes and then to remove and to dry it by hanging on a line or flatly on a newspaper. After drying, it is waxing again the regions where it needs yellow. Then it allows to dip in the next colour red, when it dries. Now it needs to wax the regions where it needs red. Now it stands dip brown. When it dries it is to wax again on the regions where it needs to be brown. Black as usual is applied at last and the material is crumbled before the last immersion to achieve a good crackles.

De-waxing:

After completion of the work it requires to remove all the wax and resin from the cloth to make it fresh as before. The process is called de-waxing. A thick layer of newspaper is kept below the waxed cloth and a single sheet of newspaper is placed on the top. A moderately hot iron should suffice to press on the top surface of the cloth for the removal of wax. During the process of ironing the newsprint readily absorbs wax. Excess wax after ironing can be removed by dry cleaning which makes the cloth ready to use.

Naphthol & Diazo

The dyes containing insoluble azo bond or group are known as azoic dyes. Now, this N double bond N is a very important chromophoric group in the azo dyes. These dyes are not found in readymade form. Azoic dyes are produced by a reaction between two components and the components are coupling compound - naphthol and a di-azo - compound or a diazo base or a diazo salt. So, it is actually combination and it is not like any reactive dye, direct dye, acid dye, we know which can be just bought off the shelf. It has to be prepared on the fabric and for that two components are required; one is a naphthol and the other one is a diazo base. And without which if one of them is missing the reaction will not take place and it will not fall into the category of azo dye. So, therefore, azo dyes first thing you have to understand must have an N double bond N linkage. And it is this N double bond N linkage which actually hydrolyzes and gives

primary amines and the primary amines are the main culprit of making the azo dyes harmful.

Naphtol dyes can be applied by two methods:

1. Immersion - most commonly used in Batik dyeing
2. Hand painting (or spraying) - with or without thickener

The following chart of basic range shows only a very limited number of colours that can be obtained by using combinations of Naphtol and Diazo.

DIAZO SALT	NAPHTOL				
	G	D or AS	BO	BT	GR
ORANGE GC	CHROME YELLOW	ORANGE	RED ORANGE	PALE BROWN	APRICOT
RED RC	CADMIUM YELLOW	BRILLIANT RED	DEEP RED		
RED B	YELLOW OCHRE	CRIMSON	CRIMSON LAKE		
BORDEAUX GP	REDDISH YELLOW	CLARET	BORDEAUX		
VIOLET B	CHROME YELLOW	VIOLET	DARK VIOLET		
BLUE BB OR 3B	GOLDEN YELLOW	BLUE	NAVY BLUE	DARK BROWN	GREEN
GREEN BB	RED RUST	BLUE GREEN	DARK GREEN		
GREEN GT		LEAF GREEN	BLUE GREEN		
BLACK B		BLACK	BLACK	BLACK	

NAPHTOLS	500g	250g	100g
G (Yellow Naphtol)	103.20	58.97	26.60
AS	90.63	51.79	23.46
D	88.94	50.82	26.68
BS	88.36	50.49	22.72
RS	147.32	84.18	37.89
TR	119.16	68.09	30.64
ITR (earthy colours)	117.85	67.34	30.30
BO	119.20	68.11	30.03

TR	119.16	68.09	30.64
GR (Green Naphtol)	202.50	115.50	51.98
DIAZO SALTS	500g	250g	100g
YELLOW GC	47.11	26.92	12.11
ORANGE GC	53.81	30.75	13.84
ORANGE RD	85.84	49.05	22.07
SCARLET G	93.06	53.18	23.93
SCARLET R	46.78	26.73	13.87
RED RC (bright red)	44.85	25.63	11.53
RED 3GL	39.29	22.56	9.58
RED AL	63.48	36.28	16.32
RED B (dark cherry red)	61.49	35.14	15.81
BLUE BB	128.11	73.21	32.94
BLUE 3B	112.23	64.13	26.29
BLUE GC	105.54	64.20	28.29
GREEN BB (Medium green)	111.80	63.89	28.75
GREEN GT (Leaf green)	88.18	48.32	22.27
VIOLET B	118.58	67.76	31.17
BORDEAUX GP	42.99	24.33	11.11
BLACK B (Blue black)	95.86	54.78	24.65
BLACK K	97.36	55.64	25.04
BLACK GT (Green black)	87.35	49.91	22.46
TURKEY RED OIL	500ml		

Dye Instructions:

Cold water dyes for all natural fibres

Discovered late last century, Naphtol is principal dye used in Batik production in South East Asia. Naphtol dyes are not sold in the form of a "finished dye" but in form of their components (insoluble azo base and fast colour coupling compound) which combine on the fibre to produce a water insoluble azo dye of outstanding fastness properties. Naphtol are the only truly cold water dyes available to home dyers which makes them ideal for wax resist (batik) application. They are suitable for dyeing of Cotton, Silk & Rayon.

1. IMMERSION METHOD

Generally two baths are applied for dyeing with Naphtol dyes. The first bath consists of "Naphtol solution" which impregnates the cloth with a chemical, which in turn reacts with the "Diazo solution" in the second bath. This reaction is instant and creates the colour and no other fixative procedure becomes necessary. The whole dyeing process takes only a few minutes from start to finish. The resulting colours are fast to light, washing and bleaching.

NAPHTOL BATH:

1. Paste 2g (approx. 1 teaspoon) of Naphtol with small amount of Turkey Red Oil.
2. Add 1/4 litre (1 cup) of boiling water and mix well, then add 1/4 teaspoon of Caustic Soda (Lye) flakes.
3. Add enough cold water to make 1 litre.

DIAZO BATH:

Mix 6g (approx. 1 table spoon) of Diazo with a little cold water then add more cold water to make a total of 1 litre.

DYEING PROCEDURE

3 containers are required - one for Naphtol, one for intermediate rinse and one for Diazo.

1. Place the cloth into the Naphtol Bath; agitate gently to ensure even penetration of the dye. Leave for 2-3 minutes.
2. Lift out the fabric and drip off over the dye bath, and then dip into a bucket of salty water (use 1 tablespoon of cooking salt per litre of water) + 1/2 teaspoon of caustic soda (lye). This is to stop excess of Naphtol polluting the Diazo bath.
3. Then, immerse the fabric in the Diazo bath. Agitate and leave for 2 -3 minutes.
4. Rinse in cold water.

If you need a darker colour simply repeat the dyeing process

It is important to note that after all dyeing is completed, the fabric should be immersed in soapy boiling water for a couple of minutes for removal of the excess dye and to stabilize the colour. Some Diazo e.g. Orange GC will abruptly change colour from pale red to orange in boiling water.

“AFTER THE DYE BATHS HAVE BEEN PREPARED, THEY ARE GOOD FOR MANY DYEINGS WITHIN A PERIOD OF ABOUT 6 HOURS, PROVIDING THEY ARE KEPT AWAY FROM DIRECT SUNLIGHT.”

2. HAND PAINTING METHOD

Naphtol bath

1. Paste 2g (approx. 1 teaspoon) of Naphtol with small amount of Turkey Red Oil.
2. Add 1/4 litre (1 cup) of boiling water and mix well, then add 1/4 teaspoon of Caustic Soda (Lye) flakes.
3. Add enough cold water to make 1 litre.
4. Place the cloth into the Naphtol Bath; agitate gently to ensure even penetration of the dye. Leave for 2 -3 minutes.
5. Lift out and hang to dry away from light - best done late evening and left to dry in dark.

Diazo painting solution

Mix 1 tablespoon (6 gr) Diazo in 1 glass of water.

Then stretch (Naphtolated) cloth on frame and paint on or spray the Diazo solution. Colour appears instantly and does not require any other fixation. You can achieve multicoloured dyeing in the space of 5 minutes by applying different Diazo on the same cloth.

What makes Naphtol Dyes from any other dyes is:

1. Once a Diazo has been applied and a colour created, no other Diazo will react in the same spot. Meaning you can freely apply red colour next to blue - they will not mix, the edges of touching colours will be well defined.
2. Colours created by Naphtol Dyes are resistant to bleach making them ideal for use in production of hand painted tablecloth, bed sheets etc. Diazo Black K (Brenthamine K) is a special dyeing salt. Applied over any material dyed with fibre reactive dye, it will react with it and produce black colour.

Hand painting method is at its best for multi coloured tie-dyeing. Naphtol Dyes are the cheapest (up to 40%) to use in comparison with Reactive Dyes (Procion, Drimarene-K, Remazol etc.). Any Naphtol will react with any Diazo and produce a colour. There are thousands of colours and hues that can be created by using different combinations of Naphtol & Diazo.

There are various types of Naphtols:-

- Naphtol G is "Yellow" Naphtol and combination with any Diazo only produces a variety yellow colour.
- Naphtol BT is "Brown" Naphtol producing a variety of earthy brown colours.
- Naphtol BR is "Brown" Naphtol producing a variety of reddish brown
- Naphtol SR is "Black" Naphtol producing black in combination with Red B Diazo
- Naphtol GR is "Green" Naphtol and is generally used in combination with Blue BB Diazo for bottle green.
- Naphtol ITR produces earthy/reddish colours.

Naphtols D, AS, BO, TR, OL, BS & RS will produce all other colours. Different Naphtols produce different hues of same colour. For example:-

- Orange hues with Diazo Yellow GC, Diazo Orange GC & RD
- Red hues with Diazo Red RC, AL, 3GL or B
- Blue hues with Diazo Blue BB, 3B or GC
- Violet hues with Diazo Violet B
- Green with Diazo Green BB or GT
- Black with Diazo Black B, K or GT.

SAMPLES

when starting to use this fascinating dye, it pays to keep samples and make your own colour chart, detailing Naphtol and Diazo combinations, which should be kept for your future reference.

Always dye samples of different materials together, as Naphtol will dye each fabric a slightly different shade or tone. Keep in mind that Naphtols trend to dye silk to much stronger shade in comparison with cotton. It is imperative to test strength before applying to your work as there is no remedy or possibility of removing wrong colour or shade.

FOR DISPOSAL COMBINE REMAINING NAPHTOL & DIAZO BATHS WHICH WILL NEUTRALIZE EACH OTHER. IT IS THEN SAFE TO DISCARD.

Discharge dyeing with Soga Orange 29391

Soga Orange 29391 is commonly known as SOGA 91, and when mixed with Diazo Salts it produces a variety of rich chocolate browns which can be further modified by discharging to either white and/or various shades of brown.

The use of this technique is advantageous for the batik designer as it enables him to work in a positive form and the main advantages are that the dark toned tjanting lines and dots are easily achieved.

This required dyeing the material with SOGA 91 and a Diazo solution before any wax has been applied to the cloth. The dyeing is done in a two bath method - same as in Naphtol dyeing.

DYEING

First dye bath: 5g SOGA 91 to 1 litre of water

Soga is dissolved in a small amount of hot water and then made up to a litre with more hot water. If it happens to "gum up" during pasting just add a bit of Methylated spirits. Wet the cloth and immerse in Soga bath for 5 minutes. Lift material out and allow to dry.

Second dye bath; 10g Diazo Salt to 1 liter of water (see note ***) Immerse cloth for 5 minutes. Rinse thoroughly. If the colour is not dark enough, the whole process must be repeated.

DISCHARGING-BLEACHING

First bleach bath:

5g Potassium Permanganate (condies crystals)

3 ml Hydrochloric Acid 30% or 10 ml Muriatic Acid (from hardware shops)

Dissolve Potassium Permanganate crystals in 1 litter of water and carefully add Hydrochloric acid. Wet the cloth and immerse in the solution. The longer the cloth is left in the bath, the more pronounced is the "bleach" effect. Lift out and hang it for few minutes.

Second bleach bath

15g Sodium Hydrosulphite

Dissolve in 1 litre of cold water. Here again, the length of time the material is immersed will determine the amount of bleaching. If bleaching is not white enough, repeat the 2 bath again. For achieving delicate and gradual successive stages of lighter tones of brown, the strength of two baths should be slightly weakened especially for the first bath. Cloth test should always be done beforehand to ensure desired amount bleaching. A variety of Diazo Salts can be used to obtain shades of colour from pale reddish brown to very dark chocolate brown.

SOGA 91

5g/litre

1. Diazo Yellow GC 10g/litre
2. .Diazo Orange GC 10g/litre
3. .Diazo Scarlet R 10g/litre
4. .Diazo Red 3GL 10g/litre
5. .Diazo Red B 10g/litre
6. .Diazo Bordeaux GP 10g/litre
7. .Using proportions 2: 5 produces only slightly paler strength of shade of above colours.

SOGA 91: \$33.95 100g

Potassium permanganate: \$10.95 50g

Soga 91 is the dye used in production of traditional Indonesian batiks from Yogyakarta and Surakarta region of central Java. The colours are equivalents to those made with natural dyes used in the last century. Naphthol dyes are insoluble azo dyestuffs that are produced on the fiber by applying a Naphthol to the fiber and then combining it with a diazotized base or salt at a low temperature to produce an insoluble dye molecule within the fiber. Naphthol dyes are classified as fast dyes, usually slightly cheaper than Vat dyeing; the methods of application are complex and the range of colors limited.

Azoic combinations are still the only class of dye that can produce very deep orange, red, scarlet and Bordeaux shades of excellent light and washing fastness. The pigments produced have bright colors, and include navies and blacks, but there are no greens or bright blues. Crocking fastness varies with shades but washing fastness is equal to Vat dyeings, generally with less light fastness than the Vats.

Naphthols:

The Naphthols are phenols, soluble in alkaline solution and substantive to cotton, particularly in the presence of salt. The anilides of BON acid (beta-oxynaphthoic acid or BON acid) are soluble in dilute NaOH solution and form the corresponding naphtholate ion. These relatively small molecules are of only low to moderate substantivity for cotton, but they diffuse rapidly into the fibres. In general, the higher the substantivity the better the rubbing fastness as less azo pigment forms on the fibre surfaces. The naphtholate ions are always coplanar and preferably have elongated molecular structures. They behave essentially as colorless, low molecular weight direct dyes. The substantivity increases with increase in the molecular size of the naphtholate ion, but the diffusion rate in the fibres and solubility in dilute aqueous alkali decrease. Addition of salt promotes better exhaustion of the bath, more being needed for Naphthols of lower substantivity.

Bases:

These are available as the free amine base or as amine salts such as the hydrochloride. Many of the amines used are simple substituted aniline derivatives with no ionic substituents. The so-called Fast Colour Bases require diazotization. This usually involves reaction of the primary aromatic amine in acidic solution or dispersion with sodium nitrite, at or below room temperature. Successful diazotization requires careful weighing of all the chemicals and regard for the supplier's recommendations. Diazotization of a primary aromatic amine is often difficult and solutions of diazonium ions are inherently unstable. They undergo decomposition even at low temperature and particularly on exposure to light. Storing prepared diazonium ion solutions is not usually possible.

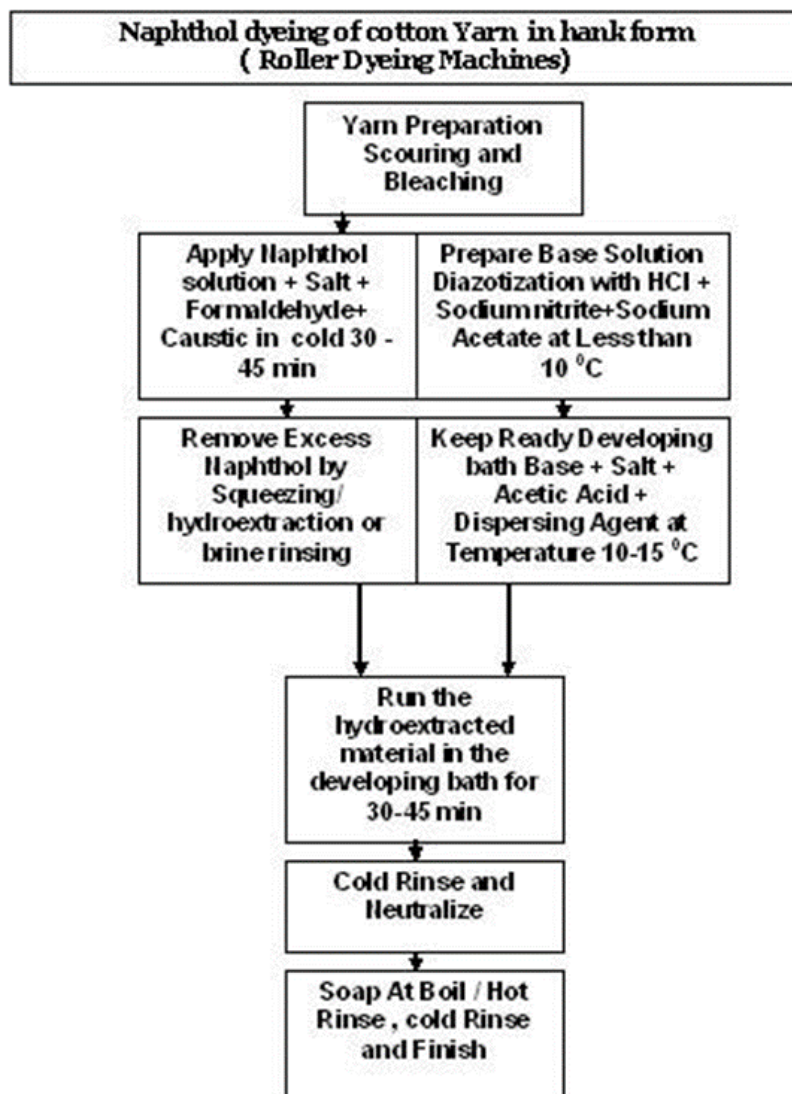
General Dyeing Procedure of Naphthol Dyes

The application of the naphthols consists of following steps

1. Dissolution of the naphthol component.
2. Exhaustion of the naphthol solution onto the substrate or absorption of the naphtholate ion by the cotton;

3. Removal of excess naphthol from the material by squeezing, partial hydroextraction or brine washing.
4. Diazotization of the base component.
5. Development or treatment with the diazonium ion solution to bring about coupling. Neutralization, Soaping at the boil to remove superficial pigment, followed by rinsing and drying.
6. The process can be carried out in almost any type of dyeing machine determined by the form of the goods.

Dyeing Methods



Precautions in Naphthol Dyeing

1. The alkalinity of the naphthol bath shall not drop below the prescribed limit, otherwise the naphthol may precipitate.
2. Formaldehyde shall not be used when working at more than 50 Deg C or when the material is to be dried after naphthol application.
3. Material shall be protected from water spotting, steam, acid and chlorine fumes, and exposure to sunlight after naphthol application.
4. Use of excess salt in naphthol bath may result into precipitation of the bath. The temperature is very important in base preparation step, otherwise diazotization may not take place.
5. Sodium acetate must be added to the developing bath just before the use, otherwise base will become unstable due to fall in concentration of HCl.
6. Hydroextraction time must not be too long, which may result into light spots after development.
Material shall be rinsed without delay after developing, otherwise the mechanically held excess developing liquor will undergo some decomposition and cause deposition of dark colored spots, which will be difficult to remove.
7. It is important to use sufficient amount of alkali binding agents, otherwise it will result into precipitation of developing bath.

Stripping Process in Naphthol Dyeing

- Treat the dyed material with Non ionic detergent and 3-5 gpl caustic soda at boil for 15 min. cool to 85 degC
- -Add 3-5% sod. hydrosulphite for 30-45 min at 85 deg.
-Rinse hot and cold Bleach with 1-2 Gpl Available chlorine for 20 min.
- -Antichlore and neutralise.
- -Soap at Boil for 15-20 min.
- -Cold rinse.

Roles of Different Chemicals in Naphthol Dyeing

<u>Serial</u>	<u>Chemicals</u>	<u>Functions /Roles</u>
1.	T.R. Oil :	Wetting agents for naphthol pasting and dissolution and penetrating agent in fiber in naphthol application.
2.	Caustic Soda:	For solubilising of naphthols and keeping proper alkalinity of naphthol bath.
3.	Formaldehyde:	Protective agent of naphthol impregnated material from effect of air.
4.	Salt:	Electrolyte for exhaustion of naphthol during naphtholation and to prevent the desorption of naphthol in the bath during brine rinsing and development phase.
5.	HCl Acid:	Dissolution of base and to produce nitrous acid in diazotization phase.
6.	Sodium Nitrite:	Producing nitrous acid in diazotization process.
7.	Sodium Acetate:	For neutralization of excess HCl in developing bath.
8.	Acetic Acid:	As an alkali binding agent in developing bath.
9.	Non Ionic Dispersing Agent:	To keep the azoic pigments in fine dispersion phase, which are formed by the coupling of free naphthol in developing bath. Also helps in better color fastness during soaping operation.

Fastness Properties on Cotton

Correctly prepared dyeing with azoic combinations on cotton are more have fastness properties often comparable, or only slightly inferior, to those produced using Quinone vat dyes. They complement the vat dyes because of the wide range of orange, red and Bordeaux shades that they provide.

The fastness to washing of azoic combination dyeing on cotton is usually very good to excellent but only after careful elimination of particles of azo pigment loosely adhering to exposed fiber surfaces. Intermediate drying or rinsing of fabric containing the Naphtol, and the soaping of the final dyeing, are key processes ensuring optimum fastness. The same argument applies to rubbing fastness. Deep dyeing that have not been well soaped easily transfer color onto adjacent white fabric, even under conditions of gentle rubbing.

There are two other problems associated with the fastness properties of azoic combinations on cotton. In pale shades, the dyeing often have much reduced light fastness, particularly under humid conditions. Some sensitive azoic combinations also give dyeing of only fair resistance to chlorine and peroxide bleaching.

CHAPTER - 6

UTTARIYA DESIGNS AND APPLICATIONS ACROSS THE COUNTRY – A visual analyses

In line with the rich heritage of India, several designs indigenous to the various states of the country, have been developed representing different scarves and uttariyas from across the subcontinent. Following are the specialties of the different states of India which have an international market.

ORISSA

The sambalpuri fabric is characterized by the feathery both- sided IKAT motifs which are one of the most elaborate living crafts existent in parts of Japan, Latin America, India, Indonesia and Central Asia. The NEELI TITLEE scarves are woven in western Orissa, a region known for its variety of decorative and well defined motifs. These fine cotton scarves are perfect as an artsy accent with any outfit.

[Ch. - 6, Fig, 53, IKATs made in western Orissa.]

SAMBALPURI is a term used for the IKATs made in western Orissa. The whole of Western Orissa was undivided and called Sambalpur in earlier times and IKAT being an identical well-known textile of the region got its name from the region itself. “Bandha” is the regional name attributed to this regional art form which means to “tie”.

Gaatha

Home furnishing articles add to the elegance and opulence of a home with their rich and fabulous designs and patterns. Curtains, Cushions, Hand Spun Yarns, Obey, Scarves, Stoles, and Shawls add to the fervor of the ambience of households and their members. Products are manufactured with Tussar, Mulberry, Eri, and Muga Silk types, which are widely appreciated in Japan, South Africa and Italy.

[Ch. - 6, Fig, 54, Crinkle Scarf.]

Crinkle Scarf

Silk Crinkle Scarf:

The scarves are 100% Hand Woven, very soft and beautiful color combination shawl. Can be produce in 100% Silk or Silk Blend with Cotton scarf of this same look as per the customer choice. 100% Assurance over color fastness, and crinkliness. The scarves are Crinkle Scarf (Without Use of Lycra) can be done in Vegetable dye or Chemical Dye as per customer choice. As they are Manufacturer of Silk products, so the products will be of beautiful texture as per their best ability and can be design and developed with customer choice also.

AdditionalDetails:

- Product type- Silk, wool & Cotton Crinkle Scarf.
- Size- 180 cm x 30 cm.

Exclusive Off-white& Red Traditional Woolen Shawl is the product of this type of Uttariya. A complete hand-woven traditional woolen shawl usually made with off-white base and red Butta in body with border in Bomkai in red.

[Ch. - 6, Fig, 55, Bomkai, Traditional Woolen Shawl.]

Boyanika is identical with the rich weaving heritage of Odisha, the exotic state in Eastern India. Boyanika is created by the weavers in the state for additional than Five decades and it is the Odisha's pioneer brand for hand-woven fabrics. Today it is a stamp of authenticity and high quality to the consumers in India. Boyanika also offer an authentically designed well-known Hand-woven item to the discerning universal buyers.

Odisha produces some of the finest Hand-woven's like a) Ikat, the carefully feathered yarn tie & Dye woven in wide collection of colors and textures suitable for both apparels as well as home furnishings; b) Natural dyed Kotpad cloths, native to the tribal of Kotpad well-known for its rustic charm; c) Hand spun wild silk, Tassar Silk in a wide range of counts and textures appropriate for upholstery, curtains and home decorations; and d) Hand-woven brocades, Bomkai in Silk and Cotton, woven by ancient Jala technique, well-known for intricate patterns are all focused by Boyanika and reach the connoisseurs of Handloom through its State-of the-Art through forty show rooms inside and outside the State. As a result of which Boyanika is authorized to use "Handloom Mark" and "Silk Mark" as the Flagship Society for promotion of Orissa Hand-woven and the first Govt. owned organisation to receive the ISO 9001 - 2008 Certificate.

Odisha Tie & Dye (commonly known as Ikat) and Kotpad vegetable dyed fabrics are now registered as Geographical Signals for Boyanika's initiative as Nodal Agency in the State. A pioneer in the advertising of Handloom products of the State, not only procure and market cloths, but also involved in supply of raw materials to the

weavers through "Yarn Bank", promoting brand building, safeguarding the interest of Orissa handloom through GI registration, organizing Handloom fairgrounds ranging

from District-Level Exhibitions to national Expos and Universal Trade fairs to explore niche market. Boyanika will go on with the expanded view for exploring every new horizon of advertising during coming years.

BIHAR

Handloom Scarves

Weavers of Bihar have acquired a reputation as Manufacturer and Supplier of variety of Handloom Scarves in India. Intricate designs, airy textures and graceful motifs of these Handloom Scarves are handcrafted by skilled weavers from Bhagalpur, Bihar. Available variants are inclusive of Natural Cotton Scarves, Fashion Scarves, Cotton & Linen Scarves

and many others, which are obtainable at wholesale prices. Further, they are equipped to timely cater even bulk requirements. They are so efficient in production both in quality and quantity.

Unending softness and breathability defines the assortment of Natural Cotton Scarves! These pretty-looking Natural Cotton Scarves are fabricated out of finest organic cotton. Every scarf is stitched to perfection by deft craftsmen. Multitude of color, designs and patterns are accommodated in stock, to please the buyers.

[Ch. - 6, Fig, 56, Fashion Scarves.]

[Ch. - 6, Fig, 57, Fashion Scarves.]

Fashion Scarves, inspired by global trends, have soon become an indispensable accessory! These Fashion Scarves are soft in texture, gorgeous in appeal and impeccable in finish, courtesy their fashioning from finest fabrics in the state-of-the-art production units. Lay the hands on variety of Fashion Scarves available with the sellers, by paying modest prices.

[Ch. - 6, Fig, 58, fine quality Scarves.]

The fabrics used in knitting these Scarves are fine in quality, and the prints are vibrant and colorfast. Either use as a scarf, cover-up or sarong, the range of Printed Scarves looks effortlessly stylish anyways! Choose from the assorted range of Printed Scarves, which is marginally priced. Also, they entertain bulk requests.

Woolen Scarves

[Ch. - 6, Fig, 59, Woolen Scarves]

Owing to the use of premium Woolen fabrics, these Woolen Scarves keeps the wearer warm and cozy even in extremely cold weather. Varying colors, patterns and sizes of exquisitely-looking and top-quality Woolen Scarves are provided by the sellers. These products are still very popular among the people at home and abroad.

Designer Scarves

The collection of Scarves of various Designers gained wide appreciation for their beautiful designs, unique patterns, vibrant color combinations and great fabric strength. The seller and Customers from across the country can choose from a wide assortment of Pareos Silk Scarves and Wool Linen Scarves from the sellers at highly competitive rates.

They have gained expertise in providing high quality Pareos Silk Scarves to the esteemed buyers. With the advanced equipment and experienced professionals, they fabricate an optimum quality Pareos Silk Scarves. The quality supervisors check the scarves on various quality parameters to ensure customers receive a defect free product. They are recognized as a well reckoned Manufacturer and Supplier of Pareos Silk Scarves from Bihar, India.

[Ch. - 6, Fig, 60, i - iv, High quality Pareos Silk Scarves]

Valued by buyers, they are regarded as an illustrious Manufacturer and Supplier of Wool Linen Scarves based in Bihar, India. The designer of Wool Linen Scarves are highly popular because of their elegant colors, excellent fabric strength and skin friendly nature. We package the scarves in durable and tamper proof materials to eliminate any risk of damage during transportation. We ensure timely delivery of Wool Linen Scarves all over the country.

[Ch. - 6, Fig, 61,i- iii, Linen Scarves.]

DELHI AND ASSAM

Black-Maroon Silk Kantha Embroidered Stole

- This exquisite silk stole is highly decorated using the fascinated unique Kantha stitch, a running stitch that makes a pattern.
- It is created by village girls living in the Kaziranga forest area in Assam, who were taught the innovative kantha craft by noted revivalist Enu Bhattacharya.
- Pair these with traditional silver jewelry for an ethnic day or an evening party.

‘Uttariya’ is produced in different area of India with their regional characteristics in pattern and design and comes to the market. But the use of each variety does not remained confined to the area of its origin. In the global marketing system all the products are distributed widely and reach almost every corner of the country.

CONTEMPORARY APPLICATION OF UTTARIYA:

Over the time across a long history, Uttariya is still in steady walk in the way through contemporary time line. Uttariya is associated with life today almost in all sphere of life. In religious occasion Uttariya is used to be associated with both the God and the worshiper with different suggestiveness and reverence. Those for deities are made in special form and measurement and not supposed to be used by any man. In a special occasion in institutional or Governmental sphere or any social cultural programme the president and other guests of honours are usually appear on the stage wearing ‘dhuti’ or ‘Pajama’ and Punjab with pleated uttariya hanging flanked from the shoulder. It is a manner of dignity. They are also honoured by occasional reception with ‘uttaria’ on behalf of the organizer. ‘Uttariya’ is used in the convocation ceremony of all the universities. All the official

dignitaries from President, Vce-Chancellor, special guests, all the recipients of award and degree have to wear specified convocation dress with 'uttariya' each according to their position and status of the occasion. Uttaria is very much important attribute in the art of drama. It is not only used ordinarily as a dress material but also as a sign of status of the character in relevance with the historical fact and data. 'Uttariya' is almost an unavoidable dress material in all types of Indian dance programme both in male and female characters. Even mime artists often use 'uttariya' for their specific expression. Usually they don't use any more dress material except a skin tight thin covering. But 'uttariya' is an additional extension to them to take part in their non-verbal expression. The fashion parade and fashion design now a day's can't avoid the use of 'uttariya'. It gives some extra dimension and form to the main design that opens wide possibilities of further creation.

The role of 'uttariya' is something different from all other dress materials especially as the sign of dignity and delicacy of utilitarian application. On the other hand it serves so many momentary emergency services in daily life. When the excessive hot air blows in summer days in different parts of our country, girl students and other women used to wrap their face and head with uttariya to protect their facial skin. They do the same thing in winter too to protect skin against cold bite. 'Andhi', the intense dust storm very often comes in rural and urban area in Rajasthan and allied area of India. Dust in air becomes too dense that the whole the atmosphere become invisible and not breathable at all. Within this situation people may die. So in the beginning before it turns to be intensified everyone takes closed door shelter. At that time girls and women covers their nose with 'uttariya as immediate protection against dust. 'Uttariya' often takes part in mother's care to her child. It is commonly seen that mothers wipe up sweats and dust from their child's face with 'uttariya' while moving on road. They cover up baby with 'uttariya' in scorching sun or in very cold weather as immediate protection for the baby. 'Santal' and other tribal women take their babies hanging back with 'uttariya' while they are working laborious job. Sometimes they let-up their babies asleep on 'uttariya' like hanging cot between two plants and do their work peacefully. 'Uttariya' is a part of dress and not made for such purpose. Yet it serves these over its proper utility for which it is made. It is also a common

trend in the village life, public place or in train journey that women usually do the breast feeding to their babies under the thin covering of 'uttaroya'. In any situation where women feel ashamed, flushed with shame they take an immediate safeguard of their face by 'uttariya'. There is a custom in Indian society that daughter-in-law never comes in bare face before her father-in-law and others with similar relation. They take a veil of cloth around the face. 'Uttariya' is often used as veil in such situation. This restriction is applied specially on married women. A convention is traditionally established and accepted in the society that the figurative development with the fulfillment of feminine youthfulness especially after marriage should not be focused prominently. It is for the sake of chastity and protection of women and their honour and dignity. 'Uttariya' supports women to save from such inconveniences. On the other hand today's minimal dress or skin-tight dress of young girls show off every curves and details structure of the body which in some situation creates uneasiness to the wearer. 'Uttariya', in that case, save from this inconvenience forming a semi-translucent curtain and such it controls the visual exposure and makes it more romantic and poetic. [Ref: 'Uttariya' – by Dr. Subimalendu Bikas Sinha, Kolkata] Some miniature painting shows that Srikrishna pulls Radha's 'uttariya' towards him to make her flushed with shame. It is a dramatic situation for exchange of romance but not like Duswasan of Mahabharata who dragged Droupati's clothing to make her naked within royal court. Ladies 'uttariya' in 'Dole Utsab' (spring festival) become colourful by the application 'abir' (colour) between male and female. It signifies the exchange of emotion and romance through external colours. 'Uttariya' gained poetic values in Rabindranath Tagore's verse. –

'Aaj sabar ronge rong melate hobe

Ogo amar priyo tomar rongin uttayo

Pore pore pore tobe.....'

----- Gitabitan 2nd Vol., Prem-132, page – 322

It means that today we have to combine colours with the colours of all. Oh my loving one, now, wears up your coloured 'uttariya'. Here 'uttariya' is symbolized as spring. It is the

significance of approaching one to other. No other dress material of our use can carry this significance like ‘uttariya’. Rabindranath Tagore wrote another song dedicated to Swami Vivekananda after Swamiji’s lecture at Chicago. ---

‘Eto din je bosechhilem path cheyeaarkaalgune

Dekhapelemfalgune.

Balokbirerbeshetumikorlebiswajoy---

Eki go bishmoy.

Obakamitarungalarganshune ..

Gandheudashaoyarmatouretumaruttari,

Kornetomarkrishnachurarmanjari.

Tarunhasiraralekonagundhakaroy ---

Eki go bishmoy.

Astra tomargopanrakhokon tune’

Its meaning in translation is like that, ‘such a long time I am waiting for you keeping eyes on path and with calculating time. Now I meet you at the beginning of sprig (Falgun). You have won the world in the appearance of warrior boy. What a wonderful. I was amazing by hearing the song of your tender throat. Your ‘uttariya’ is flying like the listless air that fully detached by the fragrance. The blossoming Krishnachura is in your ear. What a wonderful. You keep your arms hidden....’ Here ‘yattariya’ is not only a mere physical dress material but signifies of his valuable secular sayings freely flowing and touches everyone’s heart across all the time and space.

Rabindranath mention the word 'uttariya' in his another poem, 'ShibajiUtsab' -

'Sedinsuninikatha --- aajmoratomaradesh

Shirpatilabo.

KantheKanthebakshebaksheBharatemilibesarbadesh

Dhyanmantretabo.

Dwajakoriuraibobairagiruttaribasan ----

Daridrerbol.

'Akdharmarajyahobe a Bharate e mahabachan

Kabirsambal..'

ShibajiUtsab; Sanchaita; page no. 330

Here Rabindranath used 'uttariya' when he is paying his honour as a tribute to the sacrifice of King Shibaji in his poem. Here 'uttariya' is a symbol of universal flag of selfless character and the total power neglected precious, the will power of countless poor. The Bharat will be a kingdom where there will be no differentiation of religion. This great word is the only assets of poet. The 'uttariya' of such selfless idea will fly high as flag.

Poem is the creation of man. When 'uttariya' comes in poem it never remains blocked within its physical utilitarian values and limits. It is recreated by the poet with his own values. Rabindranath Tagore wrote in his poem as well as song-----

'Aaji godhulilagane ae badalagagone

Tar charanidhwani ami hridaye goni ---

'Se asibe' amar mon bole sarabela,

Akaron pulake ankhi vase jwale..

Adhir pabone tar uttariya durer parashan dilo ki o ---

Rajanigandhar parimole 'se ashibe' amar mon bole.

Utala hoyeche malatira lata, furalo na tahar moner katha.'

---- Gitabitan; Prem, No 52 , Page No 207

It means that (in translation), 'today in this dusk with cluster of raining cloud I am counting his steps in my heart. My mind says all day long that 'He will come'. My eyes are floating in causeless blissfulness. Is his 'uttariya' gives distance touch in restless air? My mind says that, he will come with the fragrance of Rajanigandha. The Malati creeper become restless, the words of her mind is still not finished'. Here uttariya is not seen physically but it comes in imagination within the mind which is waiting for her loved one. 'Uttariya' is a romantic symbol of the feelings of love. Sometimes it seem a message of physical love on the other hand it seem a spiritual love between devotee and the deity.

Need of the proposed research work

Now the nuclear family is not a small unit of life at all within a smallest circumference. Rather it is an uninterrupted global life. A unit today is always saturated with every link, every communication and sharing with the total life of the world through internet, and all other modern media of communication. Different cultures gradually going to merge together with common feature as mixed culture. As a result many traditional cultures are going to lose their typical character and identity. It is a crisis of culture which is now demoralized to maintain its diversity. As a result of that so many rural and regional art and culture are replaced by some large scale common global culture. Education system and the syllabus are also formed in a common global structure. So there is no scope to know the old regional culture in practice and the information of its legacy as so many cultures are not living now. 'Uttariya' is such a heritage dress material of different culture and legacy. Its production, form and use are modified time to time and place to place. So to know its connection, continuation and relation with one to other with special significance becomes difficult for the above reason. In this situation this research will illuminate all the ideas, history, and significance in relation to present form with the previous ones to the wearer as well as to the aspirant scholars. Social people also will be conscious about its multiple values and significance with the views in utility. They will have the real appreciation of 'uttariya' as art and the art of utility together. It will be the reawakening within the illumination of our own culture.

CONCLUSION

Our social scenario today shows that the people and the society gradually become mechanical day by day. Man in the society not only thinks himself mechanical but he leads his life in mechanical ways in all aspects. In a step of life man and woman get associated as life partner through marriage. This integrated relation is accounted in spiritual reverence in Indian value sense. It is thought that this relation is not made for this life only but it is already made as eternal relation that continued to the next life after death through birth and rebirth. At least this idea makes people more respectful (self-respect and respect to life partner), integrated, concentrated instead of diversion and can achieve peace in life. But this faith becomes diluted in such mechanical life and lifestyle today. Gradually this value sense is going to be erased from pragmatic social life and takes its place to some extent in literature, theatre, cinema, etc. art works. The man of appreciation get this lost value re-back there. But in outside of that in open life this relation very often comes to its end in legal separation, permanent divorce. They have to get married again and again in new hopes. Life of such people is like a collection of debris of a broken pitcher. The unbroken pitcher will never reform again by the assimilation of all the fragments together. That lost here is lost forever. What comes as a result is like an album of life with some momentary documents only. The life is like a food ball which always rolls on. Time changes, places changes but ball rolls on from one day to the next day, from year to years, from one field to other. Its continuation will stop when it tears up or burst up. The life in detachment is in fact a life to pull its end. It is like a break down machine and willfully it is trying to restart it again and again after some repairing time to time. Throughout the universe there is something bond that binds all together. As per Rabindranath Tagore it is the love that binds all the elements of the universe together. He said, “Premero phand pata bhubane/ Ke kotha bandha pora ke jane”. There is a proverb, ‘love conquers the world’. As we know, our body and life is associated by the vital force likewise there is invariably one key of connection in each case of everything associated the life. Enjoying life, to attain joy of it, emotion, peace and pain, cheer of spring and all other comes and relates through any of the open passage of mind. Man can get relief of his mechanical sphere within the dancing rhythm of his movement where his vital force and the surplus of his spirit meet together. Art takes its birth within this surplus of expression through the open window of mind. The dress material that got associated with man from the very

beginning of life, just after birth, remain all along closely fit till death. It is the most closed element to the body than any other thing in the world just affinity like a skin to the body. Though it covers the body mechanically skin touched, it shares every aspect of life. It becomes colourful according to the color of mind, takes the form and reforms as per the aspiration of mind. It becomes romantic with the touch of romance in mind. Some items of dress are typical purposive and some others are purposive and yet not purposive, that is they have not essentially conditioned. Yet they remain and without which the complete dress is beyond imagine. One of such vital dress material is 'uttariya'. It takes the role of surplus yet it holds a great value. It incorporates many things; that bring together relation with different dress materials; within different emotion and behavior of life; within different emotion, expression and significance in life. Role of Uttariya is like the women in multiple appearances and positions in our life. Woman appears in our life in different roles, as mother, grand-mother, unti, wife, sister, and daughter. But she is unique and uncommon in every role. Uttariya is such a cloth material which has numerous forms and changed forms, meaning and significances. It carries different unique identities also. Which can bind all from ordinary social life to Greater life, pragmatic life to spiritual life in a single integral is the Uttariya. Uttariya with its unique character (unchanged) holds the lost values of life even within the mechanical life style today. It remains associated with life as ever old and as ever fresh. With a new suggestiveness it moves with life and even it takes the life ahead with it.

Chapter- 2, Figures



Ch-2, Fig-1, i



Ch-2, Fig-1, ii



Ch-2, Fig-2, i



Ch-2, Fig-3, i



Ch-2, Fig-4, i



Ch-2, Fig-5, i



Ch-2, Fig-5, ii



Ch-2, Fig-6, ii



Ch-2 , Fig-6 , i



Ch-2 , Fig-7



Ch-2 , Fig-8



Ch-2, Fig-9



Ch-2, Fig-10, I



Ch-2, Fig-10, ii



Ch-2, Fig-11, i



Ch-2, Fig-11, ii



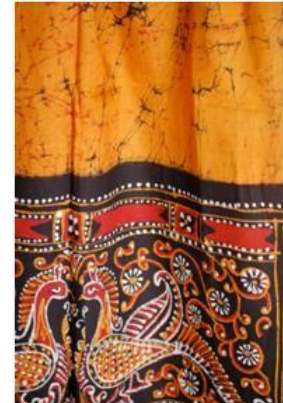
Ch-2, Fig-12, i



Ch-2, Fig-12, ii



Ch-2, Fig-13, I



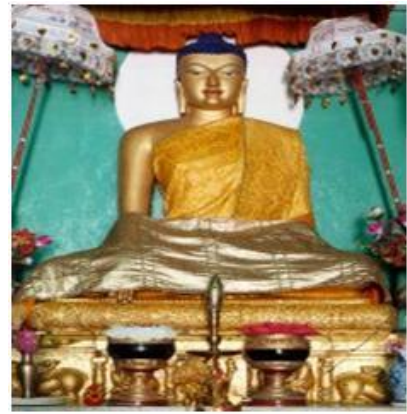
Ch-2, Fig-13, ii



Ch-2, Fig-14, i



Ch-2, Fig-14, ii



Ch-2, Fig-14, iii



Ch-2, Fig-14, IV



Ch-2, Fig-15, i



Ch-2, Fig-15, ii



Ch-2, Fig-15, iii



Ch-2, Fig-15, iv



Ch-2, Fig-15, v



Ch-2, Fig-16, i



Ch-2, Fig-17



Ch-2, Fig-18



Ch-2, Fig-15, VI



Ch-2, Fig-19, I



Ch-2, Fig-19, ii



Ch-2, Fig-20, I



Ch-2, Fig-20, ii



Ch-2, Fig-21, I



Ch-2, Fig-21, ii



Ch-2, Fig-22

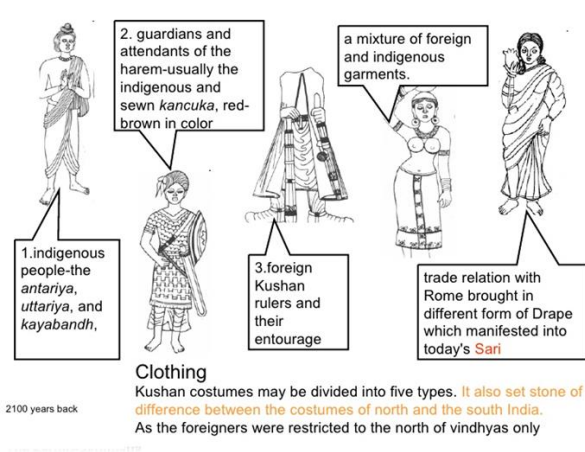
Chapter- 3, Figures



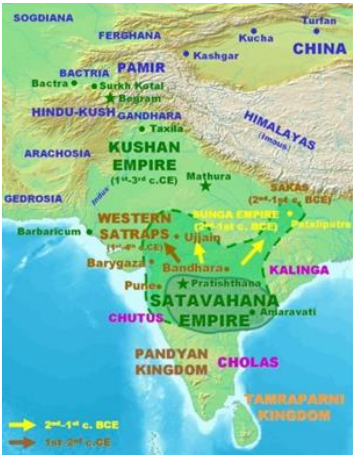
Ch. - 3, Fig, 23



Ch. - 3, Fig, 24



Ch. - 3, Fig, 25



Ch. - 3, Fig, 26, i



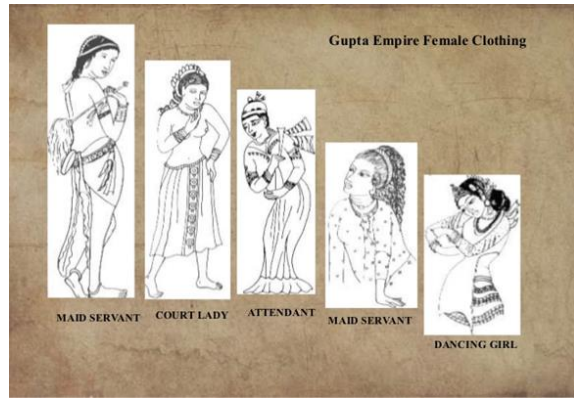
Ch. - 3, Fig, 26, ii



Ch. - 3, Fig, 27, i



Ch. - 3, Fig, 27, ii



Ch. - 3, Fig, 28



Ch. - 3, Fig, 29



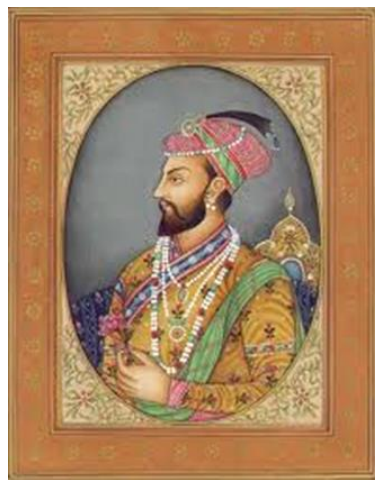
Ch. - 3, Fig, 30, i



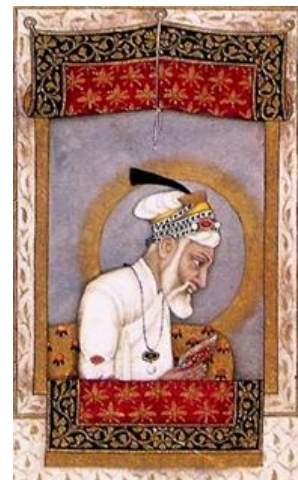
Ch. - 3, Fig, 30, ii



Ch. - 3, Fig, 31



Ch. - 3, Fig, 32



Ch. - 3, Fig, 33



Ch. - 3, Fig, 34, i



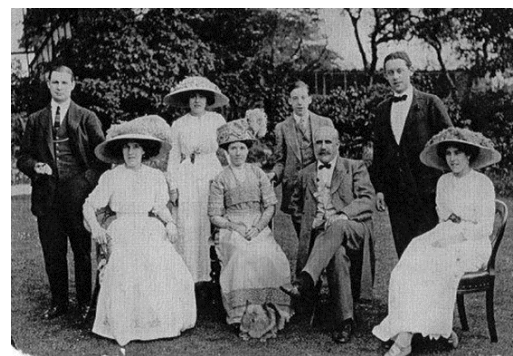
Ch. - 3, Fig, 34, ii



Ch. - 3, Fig, 34, iii



Ch. - 3, Fig, 35



Ch. - 3, Fig, 36



Ch. - 3, Fig, 37, i



Ch. - 3, Fig, 37, ii



Ch. - 3, Fig, 38, i



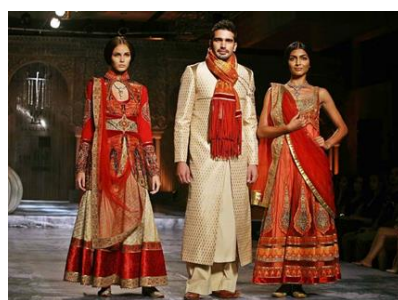
Ch. - 3, Fig, 38, ii



Ch. - 3, Fig, 39, i



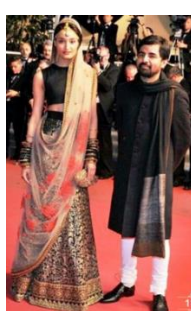
Ch. - 3, Fig, 39, ii



Ch. - 3, Fig, 39, iii



Ch. - 3, Fig, 39, iv



Ch. - 3, Fig, 39, v



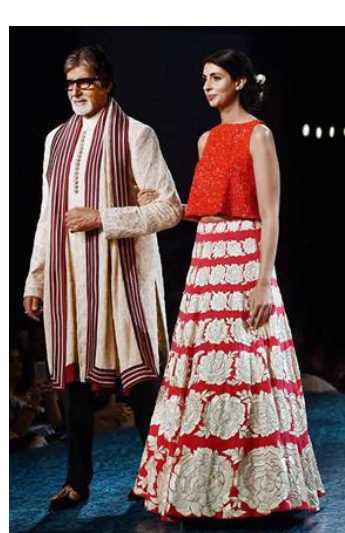
Ch. - 3, Fig, 39, vi



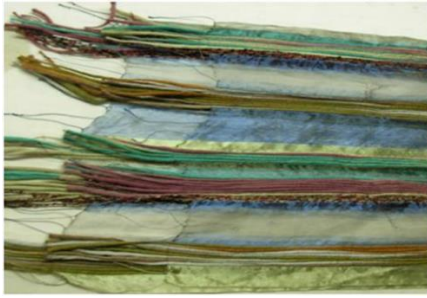
Ch. - 3, Fig, 39, vii



Ch. - 3, Fig, 39, viii



Ch. - 3, Fig, 39, ix



Ch. - 3, Fig, 40, i



Ch. - 3, Fig, 40, ii



Ch. - 3, Fig, 40, iii



Ch. - 3, Fig, 40, iv



Ch. - 3, Fig, 40, vii



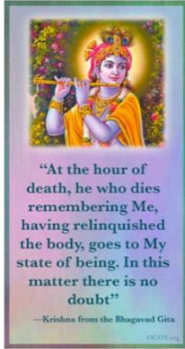
Ch. - 3, Fig, 40, v



Ch. - 3, Fig, 40, vi



Ch. - 3, Fig, 40, viii



Ch. - 3, Fig, 41, i



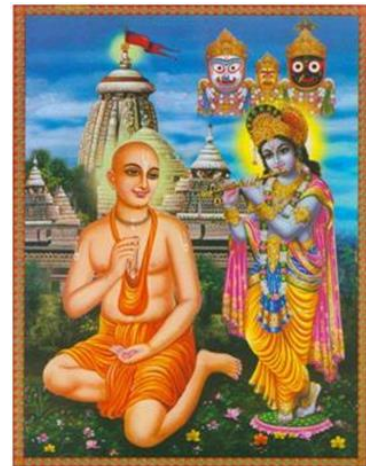
Ch. - 3, Fig, 41, ii



Ch. - 3, Fig, 42



Ch. - 3, Fig, 43, i



Ch. - 3, Fig, 43, ii



Ch. - 3, Fig, 43, iii



Ch. - 3, Fig, 43, iv



Ch. - 3, Fig, 43, v



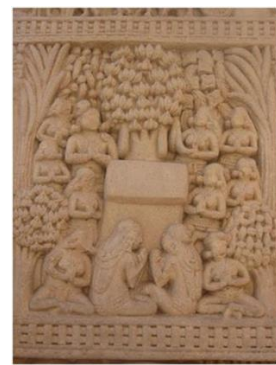
Ch. - 3, Fig, 44, i



Ch. - 3, Fig, 44, ii



Ch. - 3, Fig, 44, iii



Ch. - 3, Fig, 44, iv



Ch. - 3, Fig, 45, i



Ch. - 3, Fig, 45, ii



Ch. - 3, Fig, 45, iii



Ch. - 3, Fig, 45, iv



Ch. - 3, Fig, 45, v



Ch. - 3, Fig, 45, vi



Ch. - 3, Fig, 45, vii

Chapter- 4, Figures



Ch. - 4, Fig, 46



Ch. - 4, Fig, 47



Ch. - 4, Fig, 48, i



Ch. - 4, Fig, 48, ii



Ch. - 4, Fig, 49, i



Ch. - 4, Fig, 49, ii



Ch. - 4, Fig, 49, iii



Ch. - 4, Fig, 49, iv



Ch. - 4, Fig, 50, i



Ch. - 4, Fig, 50, ii



Ch. - 4, Fig, 51, i



Ch. - 4, Fig, 51, ii



Ch. - 4, Fig, 52, i



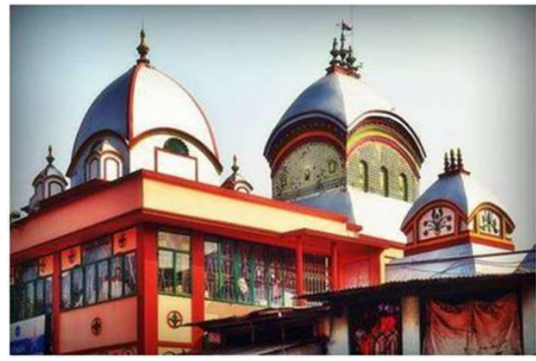
Ch. - 4, Fig, 52, ii



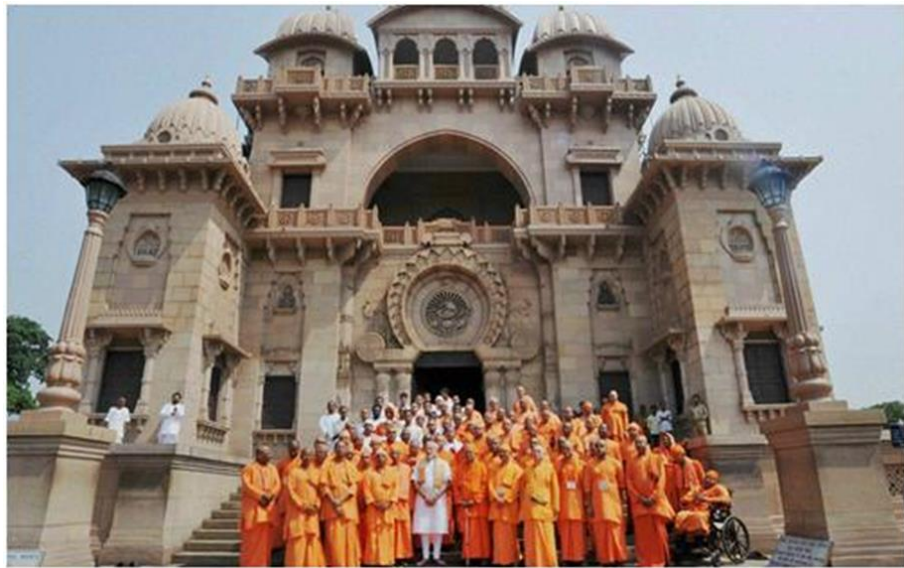
Ch. - 4, Fig, 52, iii



Ch. - 4, Fig, 52, iv



Ch. - 4, Fig, 52, v



Ch. - 4, Fig, 52, vi



Ch. - 4, Fig, 52, vii

Chapter- 6, Figures



Ch. - 6, Fig, 53



Ch. - 6, Fig, 54



Ch. - 6, Fig, 55



Ch. - 6, Fig, 56



Ch. - 6, Fig, 57



Ch. - 6, Fig, 58



Ch. - 6, Fig, 59



Ch. - 6, Fig, 60, i



Ch. - 6, Fig, 60, ii



Ch. - 6, Fig, 60, iii



Ch. - 6, Fig, 60, iv



Ch. - 6, Fig, 61, i



Ch. - 6, Fig, 61, ii



Ch. - 6, Fig, 61, iii



Ch. - 6, Fig, 62, i



Ch. - 6, Fig, 62, ii

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